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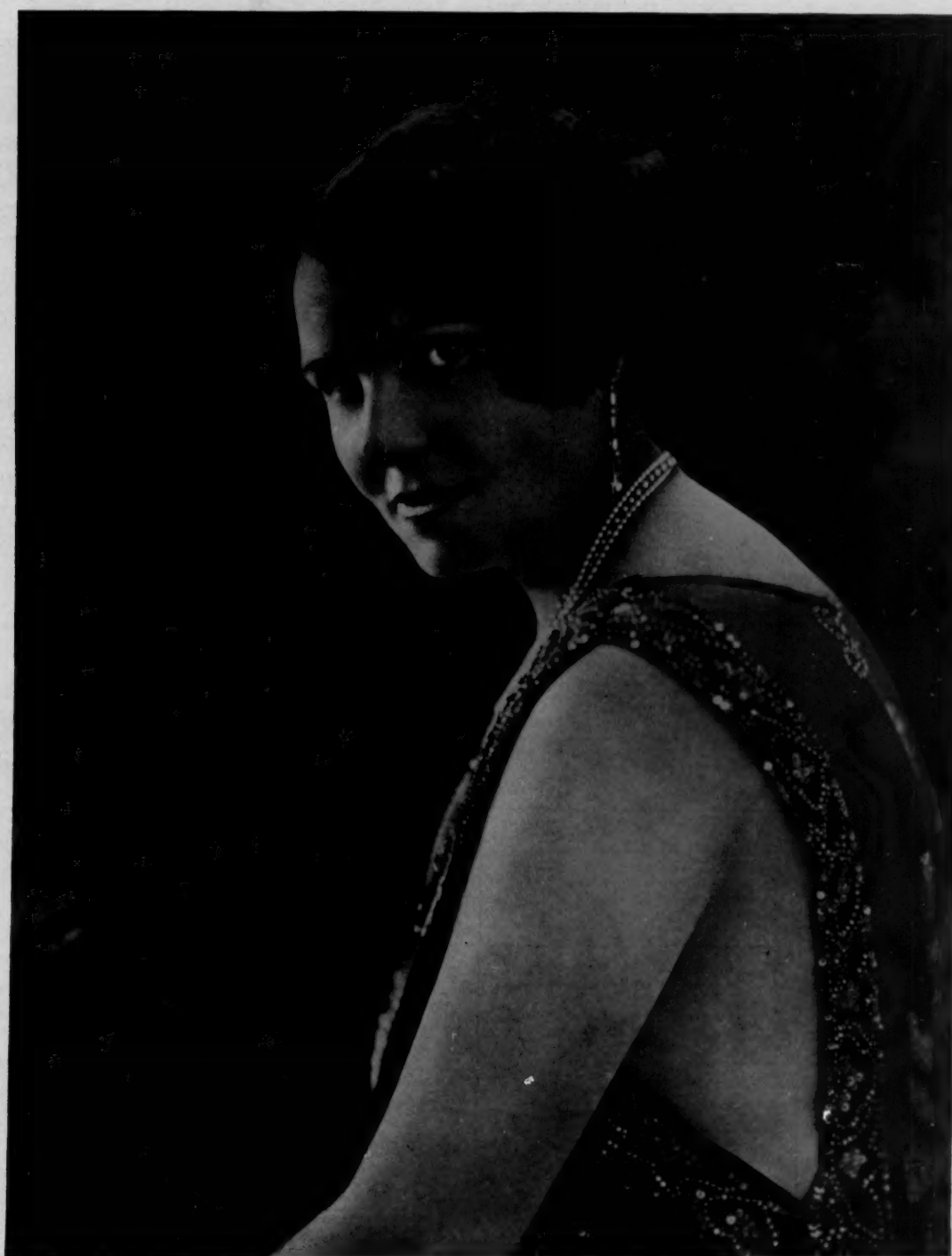
Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXIX NO. 26

NEW YORK, THURSDAY, DECEMBER 25, 1924

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VIENNA AUDIENCE WILDLY APPLAUDS SCHALK AT PHILHARMONIC CONCERT

Subscribers Finally Cast Their Vote in the Strauss-Schalk Duel—Latest Reports Indicate That Richard Strauss May Be Engaged as "Star Guest Conductor"—Modern Viennese Chamber Music—The Real Bolsheviks
—Conductors—A Gifted Rosenthal Pupil

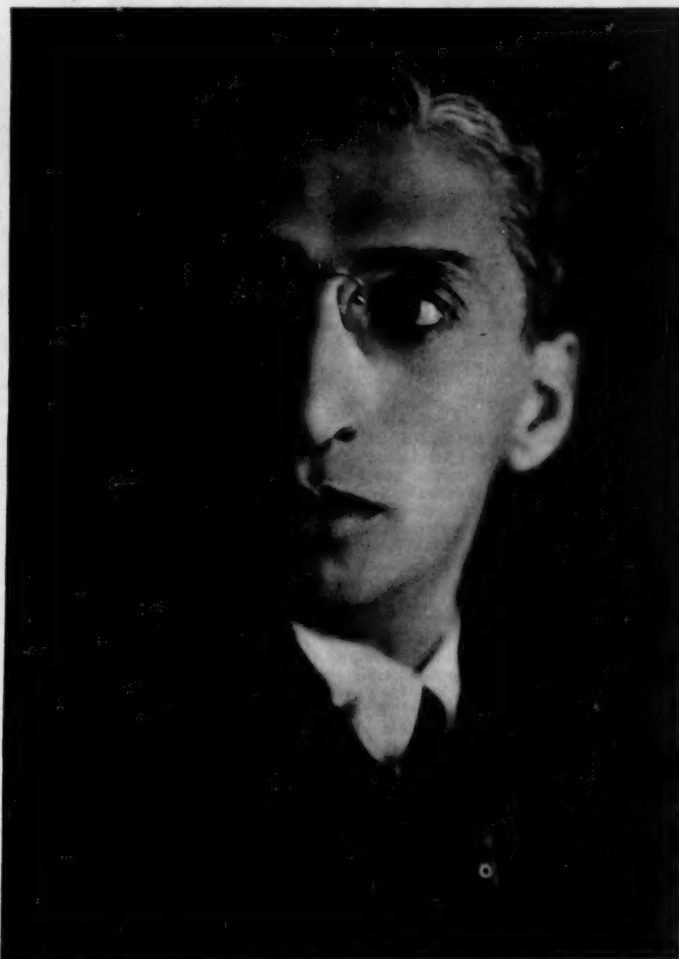
Vienna, December 8.—The subscribers of the Philharmonic concerts, representing the pick of Vienna's musical enthusiasts (save for the one modification in their conservatism and "bourgeois" attitude towards music in general), have cast their vote in the Strauss-Schalk duel, and their verdict may have been a surprise to many. When Franz Schalk appeared at the desk of the Philharmonic Orchestra to conduct the third in the organization's series of concerts, he was greeted not with the anticipated hisses or, at best, silent disapproval, but with frantic applause. Two days previously a similar ovation had been brought to him at his reappearance in the pit of the Staatsoper, when his directing of *The Magic Flute* marked his first public appearance after the resignation of Strauss. This attitude on the part of the public is significant and gratifying. It showed that all the subtle—and less subtle—anti-Schalk propaganda of certain critics, and all the venomous attacks upon him had not succeeded in obscuring what was clear to any sober man from the very beginning of the Strauss crisis: that Strauss' merits as a composer did not matter in a conflict which centered not around his standing as a composer; and that the principal issue of the whole matter was not the hero worship for Richard Strauss but the fate of a precious treasure: the welfare of the Staatsoper, for which Schalk has done infinitely more than the composer of *Elektra* and *Der Rosenkavalier*. And let it be stated to Schalk's credit that he himself, according to latest reports, is the very man who advocates the re-engagement of Richard Strauss—not as director but as a "star guest conductor"—which is the solution which your correspondent has often before suggested as the only possible way to make Richard Strauss a productive and constructive element in the musical life of the city.

MODERN VIENNESE CHAMBER MUSIC

Shall we believe that ultra-modern music has really gained ground in this venerable old capital of Austria? At any rate, two concerts of radically modern Austrian chamber music were recently given here before two crowded halls, with many turned away at the box office for lack of tickets! And the programs were far from appealing to popular taste: Webern, Berg, Pisk, Wellesz and Hindemith formed the skeleton of the programs, with a few easier contemporary pieces to sweeten what had been anticipated to be a bitter pill for the majority of the audience: three beautifully lyrical songs by Karl Horwitz, and an all too innocent Sonata for Cello and Piano by Karl Weigl. Weigl's music, eclectic and strongly Brahmsian, is the sort of music which is superfluous in our time; facing the alternative of listening to Brahms or to a weak imitator, one will always prefer to hear the original. Webern's Five Sacred Songs for violin, flute, clarinet, trumpet, harp and voice were Webern at his best, which means that they were of that ecstatic fervor and "inwardness" which distinguishes all of this composer's work. The form is again that of short, very short pieces, which end before the hearer has familiarized himself with the composer's idiom: a mosaic of small motives subjected to an infinitely subtle process of reversion and reshaping. It was a wise measure on the part of the performers to repeat the entire cycle at once, a method generally practiced here now with works of such a problematical nature. The second hearing served to reveal some of the many hidden beauties and to prove that what may have sounded blurred and confused at first is a wonderful harmonic texture woven of numberless small and pregnant musical figures. One thing, to be sure, was clear, even at the first hearing: the subtle and delicate orchestral color.

Webern's ethereal and ascetic idiom was strongly contrasted by the majority of the other works. Not only by Alban Berg's string quartet, which has previously been recognized as a notably fresh piece of music; the same impetuous note characterized the works of three other Schönberg pupils—Hans Eisler, who has recently come into prominence, had contributed a piano sonata notable of an overwhelming rhythmic pregnance which places him in the neighborhood of that most "musikantisch" of modernist composers, Paul Hindemith. (But Hindemith's new sonata for violin solo was a surprise; this Eulenspiegel of the young German composer came in the new guise of a classicist composer—old forms invigorated by modern brilliancy.) The same healthy vigor spoke from the latest composition of Paul A. Pisk, a string quartet which has put at rest all assumptions that a certain pale and esoteric note was the chief element in the making of this young composer. The quartet is a fluent and strong piece of

music, full of rhythm and strength, with some reminiscences of Slav and Magyar national strains. The last movement, built on themes of the three preceding ones,



Kestlere photo

LEFF POUSHNOFF,

brilliant pianist and gifted composer, who came to America recently from his native Russia after making extended tours in the Near East and England, and won instant approval at his New York recitals.

brought a vociferous and well deserved success to this young and modest composer—a recognition which he has toiled and waited for patiently for years. It will be well to keep this piece in mind, as it may soon be heard in America.

A certain deviation from the brisk and forceful mood

WOLFSOHN MUSICAL BUREAU HAS NEW PLAN FOR ARTIST COURSE

Chicago Office, Under Management of Ward A. French, Organized to Assist Middle Western Cities—Makes It Possible for Cities of All Sizes to Have Famous Artists, and Widens Field of Patronage

Following the announcement of the Wolfsohn Musical Bureau, two weeks ago, of the extension of its series of artist concerts to Chicago, Boston, Philadelphia and Washington, in addition to the series which has already been established successfully in New York, comes word of a plan conceived by the same bureau by which cities of almost any size may establish a course of artist concerts without the clubs, organizations or local managers taking the tremendous financial risks that have usually been necessary to secure artists of the highest order.

In announcing the plan, John T. Adams, head of the Wolfsohn Musical Bureau, has emphasized the fact that the plan is applicable to cities of all sizes, and calls for the appearance of artists of high standing. Mr. Adams in a recent interview said:

"In business enterprises of the modern day the matter of 'selling' any commodity, service, idea, or whatever is to be sold, is given paramount thought and study. It might be said that no great modern business has been built up without a plan which thoroughly embraced the introduction

of most compositions heard was Egon Wellesz' Sacred Song for voice, violin, viola and piano (which Louis Gruenberg, from New York, played excellently). It is one of Wellesz' earlier works, less problematic and "literary," and less addicted to stylistic experiments than the music which we have recently heard from him; music of a cultured mind based on a beautiful poem by Francis James. Special interest at these two concerts went to the performers: the newly founded Viennese String Quartet in which Rudolf Kolisch, pupil and brother-in-law of Arnold Schönberg, plays the first violin alternately with Fritz Rothschild. Felicie Mihacsek-Hüni, protagonist of modern lieder and unusually musical for young sopranos, achieved the well-nigh impossible in her wonderful reading of the Webern songs, while Eduard Steuermann again showed himself a master of pianistic art in the immensely difficult Eisler sonata.

THE REAL BOLSHEVISTS

In view of these specimens of contemporary Austrian chamber music, it was interesting to hear some samples of modern Russian music. So much has been cried and written by critical cranks against the Austrian "bolshevists" of music as to make one rather curious for the musical samples to be expected from the land of real bolshevism. Whoever had thought that the political revolution of Russia had placed its stamp on the musical products of the Moscovite country, was bound to be disappointed. Possibly we were not given the right selection. But inasmuch as the whole enterprise was under the auspices of the Soviet republic, by so undoubted an authority on Russian music as Prof. V. Belajeff, from Moscow, there remains little room for doubt that the

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N. C. M. A. Meets in New York

The National Concert Managers' Association held its annual New York meeting at the Hotel Commodore on December 15, 16 and 17. The members were welcomed by Loudon Charlton of the National Musical Managers' Association, representing President George Engels, who was unable to be present. Most of the time of the three days was devoted to conferences and round table talks between the members, in which the internal problems of the association and the various local problems with which every member has to contend were brought up and discussed. One of the set addresses was delivered by Charles L. Wagner, of New York, who suggested a method of solution for the disputes which arise from time to time between the local managers and the New York managers. It having been found impractical to prepare an equity contract which would cover all points likely to arise, Mr. Wagner proposed to have the Music Managers appoint one representative, the Concert Managers another, and these two choose a third to form a board of arbitration in each case. He was requested to report to his own association that such a method of proceeding would be endorsed by the Concert Managers.

The members of the National Concert Managers' Association who came to New York for the convention were Walter Fritschy of Kansas City, A. H. Handley of Boston, Margaret Rice of Milwaukee, W. R. Frizelle of Dayton, T. Arthur Smith of Washington, May Beegle of Pittsburgh, Marion de Forrest of Buffalo, Edith Resch of San Antonio, Lois Steers of Portland, Mrs. Wilson Green of Washington, Ben Franklin of Albany, Mary Lindsay Oliver of the Tri Cities and New York, Rita McDonald of Los Angeles, William Albaugh of Baltimore, Adella Prentiss Hughes of Cleveland, Mrs. J. W. Darby of Cincinnati, and Paul Prentzel of Waterbury.

in the proper manner of the article to be sold to the buying public. The public must be convinced as to the reason why it should buy, and with this point carried, the desired result usually follows. The new plan of the Wolfsohn Musical Bureau covers this very important and vital point. In fact it is one of the main features of the plan. Methods have been devised so that the general public in any given community is actually "reached" and an attempt made to educate them up to the point of buying. In this case "buying" means a subscription to the series.

"In making the announcement the Wolfsohn Bureau stresses the fact that in a great many cases where artists' series have not been successful, no real organized attempt was ever made to reach and educate the people through whose patronage the series might have been made successful. In most cases only a limited number of circulars and indifferent advertising material have been distributed. No real attempt has been made to reach the man or woman who did not habitually go to concerts, or to interest that great

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LONDON HAS ITS FILL OF CONCERTS

Programs, However, Present Little That Is New—The Hallé Orchestra Offers Interesting Series—Weingartner Leads Wagner—Bach's B Minor Mass Popular—Coates at His Best—A Program by Pure Vowel Children—Delius' Chamber Works Enjoyed

By ALFRED KALISCH

London, November 20.—The musical season has been one of the busiest on record, but it does not follow that it has been one of the most interesting. One seldom remembers a season with so many concerts and so little new music.

One of the most interesting of recent concerts has been that of the Hallé Orchestra, which it is not unfair to describe as almost the only, at any rate the most important, apostle of musical culture in the larger England beyond the boundaries of greater London. It has existed for over seventy years as a permanent orchestra in the strictest sense of the word. It is the only organization in the United Kingdom of which the same can be said. Hamilton Harty, who now conducts it, has maintained its artistic standards, and its work has qualities of which no London orchestra can boast. Time has not yet obliterated the stamp which Dr. Richter impressed on it. Its second concert was notable for an extraordinarily vigorous performance of Heldenleben. It was here, perhaps more than anywhere else, that the advantages of constant playing together were noticeable. One had a feeling one does not often have that everybody in the orchestra knew not only what he himself was doing, but how to make it fit into the work of his other five-score colleagues. The Battle Scene, in particular, lost a good deal of its terror. One hardly remembers a performance so lucid. Instead of what military critics would call "fine confused fighting," one seemed able to distinguish the individual combatants, and to follow the course of the conflict. The playing of the solo part by Arthur Catterall was a very fine piece of work. He managed to preserve a pleasant musical tone without sacrificing the incisive characterization which is necessary. Generally, when one hears Heldenleben, one feels inclined to pity the hero because of the vixenish qualities of his "mate." Mr. Catterall made the lady quite a pleasant companion. Students of Strauss will be interested to know that the same lady is also the heroine of his latest work *Intermezzo*. At the same concert Mr. Harty conducted one of the most finished and picturesque performances of Elgar's *Enigma Variations* heard in London for some time.

WEINGARTNER LEADS WAGNER

On the following evening Felix Weingartner made his first appearance in London this season and conducted the London Symphony Orchestra in an all-Wagner program. The concert was given by Madame Perelli, in private life Mrs. Godfrey Isaacs, who was unable to appear. Her place was taken at extremely short notice by Florence Austral, who sang the love duet from the first act of the *Valkyrie* with a young tenor, John Morel, who under the circumstances of such a debut was naturally nervous. His nervousness seemed to affect Miss Austral also. It is perhaps unfair to criticize him under such circumstances, but it would seem that he would be better suited for music of a less heroic mould. Weingartner has not conducted Wagner very much in this country, and his work was extremely interesting. His reading of the *Tristan Prelude* and *Liebestod*—which the printer had ingeniously transformed into *Liebestraum*—was remarkably restrained, especially in respect of color, but one heard details which are usually obscured.

A performance with some slight flaws of the prelude to the *Meistersinger* was redeemed by the magnificent playing of the last few pages which were worked up to one of the most impressive climaxes imaginable. The romantic delicacy and dramatic force of the *Faust* overture were memorable. Taking it all around, Weingartner's Wagner readings would appear to be intellectual rather than emotional, or perhaps one might say his intellect seems to control his emotions rather too severely. The total effect is one of great dignity and power.

THE BACH B MINOR MASS

A long chapter might be written about the gradual growth of the public's affection for the B minor Mass of Bach—popularity is hardly the right word to use. A performance by the Philharmonic Choir under Kennedy Scott (on Thursday) drew a very large audience to Queen's Hall. The Philharmonic Choir is at the present moment the most helpful of London's choral societies, but it has a long way to go yet before it can compare with the zeal and enthusiasm of the best choirs of the north.

Much traveled adjudicators at provincial festivals are in the habit of telling us now, however, that the level of choral singing in the south of England is rising rapidly, but the improvement has not yet apparently had its full effect on the classes of society from which our London choirs—which are not democratic—are drawn. For instance, it was not easy to imagine any North Country Choir putting so little excitement into the Gloria as was the case on Thursday. The opening outburst ought, in homely language, to make everybody sit up and take notice, but it caused no thrill at all, although it was respectably sung, in fact too respectably. Amends were made by the fine spirit of the singing of *Cum Sancto Spiritu*, although the tenors began with a very ugly tone. In the more meditative choruses, like the opening *Kyrie Eleison* and the *Cui Tolis*, there was much thoughtful and refined singing. (Perhaps it will not be flippant if I recall here an occasion when a puzzled printer referred to the opening chorus as the "Curious Eliza.")

One of the best features of the concert was the admirable playing of the instrumental obligatos by Constance Izard, the leader of the orchestra; Mr. Fransella (flute), and especially by Leon Goossens (oboe d'amore) in the *Laudamus Te*, the *Cui Tolis* and the *Cui Sedes* respectively.

COATES AT HIS BEST

Though it is almost ancient history by now, a word should be said of the Wagner concert of the London Symphony Orchestra on November 3, under Albert Coates. It is a long time since he has conducted with such vigor and brilliancy, and with such freedom from his favorite mannerism of making a climax about every five bars, which results in restlessness. On this occasion Florence Austral

sang with more temperament and artistic insight than one has ever known before and brought the house down.

PURE VOWEL CHILDREN

A very interesting and attractive concert was that given on November 13 by the St. Cecilia Choir. This is a choir of 1,000 girls drawn from the elementary schools of London. It is conducted by Harvey Grace. Mr. Grace is an adjudicator who sometimes says very severe things about choral singing, but he proved convincingly at the Albert Hall that evening that he has every right to express his opinions forcibly, because he is able to prove by his own example that he can do better than those whom he does not praise. The singing was remarkable for sweetness of tone and general intelligence, and what was above all remarkable was the purity of vowel sounds which he succeeded in getting from children who may be presumed in ordinary conversation to talk unadulterated cockney with vowel sounds which are the reverse of beautiful. Apart from anything else, such a choir does a great work in familiarizing all these children with the best and most thoroughly English music of the Elizabethan period. A hardened critic like Percy Scholes, broadcasting his fortnightly address on music the other day, was not ashamed to confess that the singing of this choir had brought tears to his eyes.

Ministries have as a rule little to do in England with the progress of music, unfortunately, but the appointment of the Duchess of Atholl as trades secretary to the Board of Education is an event which, though strangely enough has escaped the notice of most musicians, may have a great effect on musical training in this country. The Duchess, formerly Katherine Ramsay, was in her youth a distinguished pupil of the Royal College of Music, where she was known as a brilliant pianist, and she has also composed some excellent songs. She has never lost her interest in education, and it is a great thing to know that there is in such a position a lady who may be presumed not only to regard the claims of music and musicians more sympathetically than most politicians, but to understand what they are driving at.

DELIUS' CHAMBER WORKS

Readers in the States will probably be surprised to learn that the concert of Delius' chamber music, given a few days ago in Wigmore, was the first of the kind ever given in London. We do know how to honor our musicians. The program contained nothing that has not been criticized in these columns already. The artists were Beatrice Harrison (cello), Albert Sammons (violin), Howard Jones (piano) and John Goss (singer).

Apropos of Furtwängler's Arrival

In a few days Wilhelm Furtwängler, conductor, will make his debut in America. Although he is only thirty-eight years old now, he is the regular occupant in Europe of the two positions held for so many years by the late Arthur Nikisch, acknowledged dean of conductors of his time. Nikisch's retirement was in view when his sudden death took place, and Furtwängler had already been selected to lead the famous Gewandhaus Concerts at Leipzig. Immediately upon Mr. Nikisch's death he took up the position and was very soon chosen to succeed to the other post held by Nikisch, leader of the Berlin Philharmonic Orchestra. Besides this, Furtwängler has of late years been the one first sought for when any of the most important conductor's positions in Germany had to be filled. He began, when still very young, in Dresden, Zurich, Munich and Strassburg, going later to Lübeck and thence to Mannheim. From Mannheim he soon passed on to Frankfurt-am-Main and a few years after to Leipzig. Then followed without intermission two calls to Berlin and one to Vienna; in Berlin first to conduct the ten annual symphony concerts of the Staatsoper orchestra. All this—and, as will be seen later, still more outside the boundaries of Germany—the incredibly active man accepted. And he managed it all with splendid superiority. Not until they tried to make him head of the Berlin Opera and later tempted him with other great posts in the musical world did he stop. Even the most ardent energy and love of work does have its practical limits.

Such a dizzy career of course must arouse envy. Soon it was said that greedy Furtwängler wanted to be the only conductor of Germany. Furtwängler himself humorously speaks about his colleagues' view of him and adds with a little smile: "But indeed it is not true. I have refused both this and the other offer. And I can't help their always applying first to me—can I?"

Also outside the boundaries of his native country his fame is established. Stockholm was the first foreign town that acknowledged his prominence and, without petty jingoistic considerations, engaged him to conduct the Philharmonic concerts for a whole winter. Later he conducted in Switzerland, Holland and Italy. In Milan he aroused the maestro Toscanini's most unreserved admiration. The success he had the last few seasons as leader of Copenhagen's Philharmonic Orchestra is still fresh in all memories. And it will be surprising if he does not win fresh honors in the new world.

Xmas Musicales at Thorner Studios

An annual Christmas musicale and tea was given at the studios of William Thorner on December 21, which was attended by many prominent musicians and operatic artists.

Among those who sang and contributed to the high standard of the program were: Margaret La Mar (Mrs. Theodore Stearns), Mrs. George Bernard, Edith Donaldson, Bernard Minz, Father Bracken, Mrs. Gray, Mr. Montau, Mme. Fonariova, Andrew Bassó, Louise Baer, George Morgan, Madeline Fairbanks, Robert Hurd, Cora Fyre, Venedi Heinbach, Carl Kammerer, Rhea Butler, Alice McLain, Ruth Reynolds, Edward Lankow, Anita Tully, Flourney Hill, Diana Chisner, Gertrude Toole, Mrs. Stanley Watson, Mrs. L. W. Harrell, Gertrude Owen, Glen Christy

and Anna Fitzin. The accompaniments were played by Florence Ware, Diana Kasner and Emil Polak.

VIENNA

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two programs of New Russian Music which we were served, contained representative works of the period. Unfortunately, I was able to hear only one of the two concerts, but permitted of a pretty fair survey, and I am told that the other evening did not differ materially from the one which I attended.

The standard of contemporary Russian music, it appears, is set by Nicolas Mjaskowsky, whose third sonata for piano I heard. It is interesting first of all from the purely formal viewpoint: one movement proper—not one of those so-called one-movement sonatas which are a mere disguise of a three or four-movement piece. Mjaskowsky's sonata is a serious work abounding with contrapuntal treatment—a veritable ocean of notes; but its themes are none too individual, and the whole work is not so far removed from a certain classicism. And the interest of the evening was exhausted with this one piece, although a quartet, op. 2, of Basil Schirinsky, two songs by Anatol Alexandrow and a Caprice Hebraïque by Alexander Krein were also on the program—to mention only the pieces which I heard. These young Russians seem to start anew where Tchaikowsky had set off (aside from the Krein piece, which is a veritable virtuoso-salon-composition in the style of a Sarasate), and for all they write, one might think that a Rimsky-Korsakoff and Modest Moussorgski had never lived. Possibly the lack of originality in their music is the result of a certain isolation to which Russia had been subjected in recent years. A Stravinsky, whose creative faculties are fertilized by a constant contact with Western cultural tendencies, writes differently; but Stravinsky is a genius such as his time has few to boast of. The impression prevails that the real "new" Russian music, music of the soil, freed from eclecticism and foreign influences, is still in the making.

The Viennese String Quartet was again the chief interpreter of this music, and a piquant little sensation was when Rudolf Kolisch (probably the only living left-handed violinist) sat down at the piano to accompany the Krein piece, with Marcel Dick, the viola player of the quartet, assuming the role of a fiddler. Ruzena Herlinger, soprano, did excellent work in the Alexandrow songs.

NEW CONDUCTORS

Siegfried Wagner's return to Vienna was, as usual, a "big night" for what few Pan-Germans are still in existence in this city. Since the last Bayreuth Festival, with its orgies of "Hakenkreuz," pseudo-patriotism, Wagner the younger is more than ever the acknowledged hero of the Anti-Semites. The program was the usual concoction: Siegfried's own products trimmed, with the popular fragments of his father and grandfather, Franz Liszt. The sole innovation was that Siegfried this time made his debut as an orator by giving "explanatory remarks" on the mysteries of his own creations. For the rest, it was the familiar business, and superfluous evidence to the effect that he was neither a composer nor a conductor of importance.

Dr. Richard Ehrmann, a heretofore unknown Viennese conductor, chose Schönberg's *Pelleas* and *Melisande* as the vehicle for his debut. It was a wise choice, for the piece attracted many who were eager to hear this rarely performed work of Schönberg. Yet it was not wise, for the composition demands more personality and plasticity from the conductor than Ehrmann, with all respect for his idealism, is at present able to show. But to think that even this piece was once considered an "outrage" by the good Viennese—even at a time when Wagner, the godfather of this early Schönberg work, was long since acknowledged a popular favorite. Schönberg's *Pelleas* also figures on the program schedule which Dirk Foch has prepared for his subscription series at the Konzertverein, where he has taken the place of dear old Ferdinand Löwe. Foch's appointment was a surprise to many, as his name had been totally unknown here before, and dark rumors spoke of high protection which had pushed him into this important place. The case of Foch, however, goes to prove that "protection" (without which no artist, however great, will ever make headway in this city of cliques and camarillas) is a sword which cuts both ways; the mere fact that he had been recommended by some influential people makes Foch's position doubly difficult in press and public. But, when all has been said, the fact remains undisputed that he has so far overcome the many obstacles with remarkable results. Foch is already known as an ardent worker (which may, or may not, make him popular with his orchestra) and he has made a real success of his first three concerts. Franck's *Le Chasseur Maudit* was his first novelty, and he made the best of this antiquated piece which may be relegated to a purely historical role (though even this is not important considering that this naive piece of program music was written about the same time when Strauss came out with his first symphonic poems!) but which he rendered with great brilliancy. His reading of Beethoven's Ninth was astonishing for the brisk tempi; they were a bold experiment, but conductor, orchestra and chorus pulled through beautifully. At any rate, and without any inflection upon Löwe's and Foch's respective qualities, it is good to know that a young and enthusiastic man is now getting his chance at the Konzertverein.

A GIFTED ROSENTHAL PUPIL

Several seasons ago, little Robert Goldsand began to attract attention for his unusual pianistic gifts. Of all the many child prodigies which each unrolling season brings forward, he quickly became a favorite of the Vienna public, and his popularity was such as to inspire some anxiety lest his great success might spoil the child's future development. A good fortune has since placed young Robert in the hands of Moriz Rosenthal, the master pianist. Serious study was the result, and the larger portion of last summer was devoted to hard work at Bad Gastein, under Rosenthal's artistic guidance. The result, as evinced in the boy's recent Vienna recital, is astonishing. Little Robert, who is now thirteen years of age, played Beethoven's *Appassionata* with the understanding and authority of a grown-up artist, and Schumann's *Carnaval* had all the whimsical poetry which the work demands. No doubt a certain unevenness, which is explained by the child's age, will soon disappear, and his future is assured. Already concerts in Paris and tours of Poland and Czechoslovakia are in store for the boy.

PAUL BECHERT.

ROCHESTER'S NEW OPERA COMPANY MAKES A VERY SUCCESSFUL DEBUT

Under Direction of Eugene Goossens, Who Delayed Trip to Europe to Conduct, the New Organization Gives Fine Performance of Boris and Pagliacci—Large Audience Hears Dupré—D'Alvarez and Althouse, Tina Lerner, Heifetz, and Whiteman's Orchestra Give Programs—Pinafore Presented by Eastman School Students—Goossens Conducts Final Philharmonic Concert and Is Given Farewell Dinner—Other Concerts

Rochester, N. Y., December 10.—A significant event was the premiere of the Rochester American Opera Company on the afternoon of November 20 in the Eastman Theater. The first appearance of this opera company, unique in that all its artists are Americans singing entirely in English, marks not only a milestone in local musical history, but is of moment in American art.

The first part of the performance was devoted to the two court acts from Moussorgsky's Boris Godounoff, done in traditional Russian manner. George Fleming Houston, singing Boris, scored rather a personal triumph, dominating the action of the opera. Mr. Houston has decided histrionic ability. Mary Silveira had a scant role but sang with a voice of fine, silvery quality and pleasant texture. Others who acquitted themselves well were Mary Jones, as Theodore; Olivia Martin, the nurse; Archie Ruggles and Neel Bliss Enslin. Boris Godounoff was conducted by Eugene Goossens, who delayed his departure for an engagement in the West particularly to be with the orchestra for the premiere of the new company.

Pagliacci, the second half of the program, came in for a colorful production. Here again the dramatic action was emphasized, with Frank Waller conducting. With Charles Hedley singing Canio and Martha Atwell as Nedda, the cast was supplied with two principals of merit. Mr. Hedley rose delightfully to his big aria at the end of Scene I and made an appealing figure. Miss Atwell found a congenial atmosphere in the music and, with Clyde Miller as Silvio, contributed one of the most artistic scenes of the opera. Donald McGill as Tonio sang his prologue with fine effect and carried through the play a well sustained character, both in voice and acting. Douglas Steade and the large chorus were excellent.

Both operas were magnificently mounted, stress having been placed on harmonies for the eye as well as for the ear. The settings by Norman Edwards were done in modern art style and proved highly effective. Rosing had charge of producing the operas and the chorus masters were H. Genhart and Nicholas Slonimsky.

There are but three native Rochesterians in the company: Charles Hedley, tenor; Olivia Martin, soprano, and Clyde Miller, baritone. The personnel of the company includes Martha Atwell, Boston; Mary Silveira, Gloucester; Mary Jones, Cleveland; Donald McGill, Sharon, Pa.; Archie Ruggles, Seattle; Mary Bell, Dallas; Cecile Sherman, Birmingham, Ala.; Margaret Stevenson and Agnes Cox, Kansas; Geraldine Rhoades, Chicago; George Fleming Houston, New Jersey; Frances Babcock, Delaware; Douglas Steade, Springfield, Mass.; Beatrice Nelson, Seattle; John Moncrieff and R. T. Halliley, Winnipeg; Howard Hitz, Minneapolis; Ednah Richardson, Jamestown; George Segers, Cincinnati, and others from equally widely scattered communities.

DELIGHTED AUDIENCE HEARS DUPRÉ

Devotees of the organ were delighted with the concert given in Kilbourn Hall the evening of December 5 by Marcel Dupré, who stands in the first rank of living organists. Mr. Dupré's recital last season carried away his hearers and again he was heard by an attentive audience that crowded the hall. The program was opened by the Franck chorale in A minor, revealing Mr. Dupré as capable of stormy expressions and serene calmness. Then came numbers by D'Aquin, Delamarter, Jépson and Bach.

The second half of the program was given over to Mr. Dupré's new work, Symphonie-Passion. This was completed by Mr. Dupré last summer and is being heard for the first time this season. In this symphony, Mr. Dupré seems to have devoted himself to an emotional appeal and a descriptive sort of music that is concerned with transcriptions of old hymns and with a repetitious insistence upon minor simplicities.

As with the program of last year, interest centered about the final number. This was composed at the keyboard on a theme by Howard Hanson, director of the Eastman School of Music. Mr. Hanson handed Mr. Dupré his theme when the artist was at the organ and after a few moment's consideration, Mr. Dupré developed the theme into an amazingly complete and complex etude.

Mr. Dupré's wizardry of the keyboard served to emphasize the excellence of the Kilbourn Hall organ. While not so large as the Eastman Theater organ, the instrument is better suited to recital purposes. The Dupré recital was the second in the Kilbourn Hall Friday evening series of concerts, and was of particular interest to students in the Eastman School of Music who attended in large numbers. In addition to Mr. Hanson, many prominent members of the Eastman School faculty were present, including Harold Gleason, Guy Fraser Harrison, John Hammond, Pierre Augieras, Raymond Wilson and Frank Waller.

OSCAR GAREISEN'S DEATH MOURNED

The Eastman School was plunged into mourning, December 9, by the sudden death of a popular member of the faculty, Oscar Gareisen, instructor of voice. Mr. Gareisen fell dead in his studio at the school, seized by a sudden attack of heart disease.

In addition to his strenuous work as instructor, Mr. Gareisen was known and loved throughout the city as the founder and director of the Festival Chorus, an organization comprising many of Rochester's talented vocalists. Music lovers of the city have learned to look forward to the delightful yearly concerts of the chorus with anticipation, for Mr. Gareisen spared neither time nor effort in obtaining desired results. Mr. Gareisen had been working with the chorus for weeks to prepare for the holiday presentation of Handel's Messiah, to be given on December 11 in the Eastman Theater. Two weeks ago, Mr. Gareisen felt increasing difficulty with his heart and resigned his position with the chorus in favor of Howard Hanson, director of the Eastman School of Music, who has since been in charge of the rehearsals. Mr. Gareisen was director of the organization for ten years and also conducted a chorus of students

in the Eastman School. For six years he was connected with the Michigan State Normal College, after which he gave a number of song recitals and lectures in large cities throughout the country. He then opened a studio in New York City and still later came to Rochester, where he became a partner in the old D. K. G. Institute in Prince street. Mr. Gareisen was actively interested in the formation of the Eastman School of Music and was appointed instructor shortly after its opening.

D'ALVAREZ-ALTHOUSE RECITAL

For an evening of beautiful singing a large audience at the Eastman Theater, on November 20, was indebted to Marguerite D'Alvarez, contralto, who twice before has conquered audiences here, and Paul Althouse, the American tenor, who filled the place on the program which Emilio de Gogorza was first scheduled to occupy. Announcement of the necessary change came only the day before the concert, but the illness which kept Mr. De Gogorza from Rochester was not without its compensation, for Mr. Althouse proved an artist with whom it is good to become acquainted whenever circumstances provide the opportunity.

The two singers were received with equal cordiality and at the end left everybody entirely satisfied by singing the duet from the second act of Carmen, into which they entered with spirit. Mme. D'Alvarez enunciated her English songs beautifully. The Spanish group was strangely appealing and interpreted with consummate art.

Mr. Althouse has that quality of taking a song of rather commonplace content and gilding it with a spiritual veneer that makes it seem a thing of beauty. He put sincerity, lyric charm, imagination and emotional fervor into everything he sang.

EASTMAN SCHOOL PRESENTS PINAFORE

Adhering to the policy of giving operatic students experience on the theater stage, the Eastman School of Music offered the second act of Gilbert and Sullivan's Pinafore, as part of the program at the Eastman Theater for the week of December 1. Early in the summer the first act of Pinafore was given successfully by a group of students. The Eastman singers gave a smooth rendition of the music, with the large chorus achieving marked success. The characters were well schooled in acting as well as singing.

The role of Josephine was sung the first half of the week by Cecile Sherman, and the last three days by Mary Silveira. Olivia Martin, who has already displayed fine talent for dramatic singing, added a successful bit of comedy as Little Buttercup and sang her Baby Farming song and I'm Called Little Buttercup with fine effect. Others in the cast of principals were Paul Horgan, Halfred Young, Frank Guild, Neel Bliss Enslin, Mary Bell and John Moncrieff. A gratifying feature was the excellently modulated chorus

work, which was kept in proper tonal background. Both scenery and costumes were made by Norman Edwards.

The opera was performed by the Eastman Theater Company, the name given to the group of singers who appear from time to time on Eastman programs. A cast of thirty sang, with Frank Waller and Guy Fraser Harrison conducting. The production was directed by Reuben Mamoulian.

AUGIERAS-WOOLFORD RECITAL

Pierre Augieras, pianist, and Jeanne Woolford, mezzo-contralto, were soloists in the Monday evening chamber music concert in Kilbourn Hall, November 17. Both members of the Eastman School of Music faculty are well known and were cordially greeted. The program chosen was good to listen to.

TINA LERNER PLAYS ARTISTICALLY

In the auditorium of the Women's City Club, on the evening of November 16, Tina Lerner played a piano recital that in skill and programmatic art was completely artistic. Miss Lerner displayed a firmness of touch and a decision that never wavered and that carried through unflinchingly in trying pianistic scores.

GOOSSENS' LAST PHILHARMONIC CONCERT

Eugene Goossens conducted the last Philharmonic concert of his brief Rochester season on the afternoon of November 13, at the Eastman Theater, before a large audience which proclaimed its reluctance to say farewell. This was strength-

(Continued on page 21)

PHILADELPHIA ORCHESTRA PLAYS INTERESTING PROGRAM

Philadelphia, Pa., December 12.—The Philadelphia Orchestra concert December 5 was exceedingly interesting. The program began with the Atterberg symphony No. 2 in F major. With its beautiful allegro, and the adagio with its lovely opening theme for horns and almost scherz-like middle section introducing a Swedish folk song, and ending with its stirring allegro con fuoco, it is one of the most interesting of the modern symphonies.

Horace Alwyne, a young English pianist, was the soloist. He played the Strauss Burleske and Franck Variations Symphoniques. His playing is clean and some of the passage work in the Burleske was delightful. The Franck number was a bit dry, but his tone is good.

The Debussy Nocturnes, Nuages and Fetes were beautifully played. After hearing Mr. Stokowski's reading of the charming Fetes one went home with the feeling that "all is well."

M. M. C.

Professor E. Danenberg's Son in Recitals

E. Danenberg, of Hong Kong, accompanied by his family, spent the Summer in Japan, and on their return to their home, stopped off in Shanghai, where his little and extremely talented son gave a successful recital. Mr. Danenberg writes the MUSICAL COURIER that Shanghai is the most musical city in the Orient and has a symphony orchestra of its own, which gives weekly concerts from October to April.

Emil Charles Danenberg, little seven-year-old pianist, will give a recital in Manila the end of this month and then appear in his second one in Hong Kong the beginning of January. Next year he will give some concerts in Japan and Java.

COLORADO S. M. T. A. HOLDS INTERESTING THREE DAY SESSION

Garrison, Macbeth, Brown and Rosenthal on Armistice Day Program—Joint Recitals Given by Braslau and De Horvath and Hansen and Graveure—String Quartet Heard—Mary McGuire Makes Debut

Denver, Colo., November 24.—Musicians take a large amount of satisfaction in the knowledge that something definite was accomplished at this year's convention of the Colorado State Music Teachers' Association which took place here on November 6, 7 and 8. At last the much discussed certification of music teachers was introduced. In fact, the outstanding feature of the convention was the Standardization Forum, at which the examination committee (Edith Louise Jones, Denver; Dean E. D. Hale, Colorado Springs, and Clarence Sharp, Denver) conducted the first piano teachers' examination for certification by the association. Twenty-eight teachers, including some of the best trained pianists in Colorado, took the examination and there was manifested a spirit of interest and cooperation.

The convention went off with much interest and the many delegates from different parts of the State returned home with inspiration for the season's work.

The newly elected officers are Earle A. Johnson, Denver, president; Mrs. Monroe Markley, Longmont, vice-president; W. E. Whigam, Denver, secretary; Edith Louise Jones, Denver, treasurer. Board of directors include Caroline Holme Walker, Denver; J. C. Kendel, Denver; Edwin J. Stringham, Denver; Mrs. J. R. Hunkel, Pueblo, and Dean E. D. Hale, Colorado Springs.

During the convention one afternoon session was given over entirely to public school music. Besides practical demonstrations with school children, conducted by Ethel Sims and Grace Lyon, papers were read by Dean E. D. Hale, Louise Herron, John C. Kendel, J. De Forrest Cline, Jesse H. Newton and Inez Johnson Lewis.

A luncheon on November 8, for those concerned with school music throughout the State, offered a diverting program afterwards. Horace Tureman, conductor of the Denver Civic Symphony Orchestra, talked interestingly on the development of the civic orchestra idea in the United States. Mr. Carrington discussed Music Week and a vocal quartet, composed of Miss Sims, Miss Cleverly, Mr. Turner and Mr. Kendel, sang delightfully.

In addition several high school orchestras played at different sessions. Clarence Reynolds, municipal organist, gave a recital, and Cyrena Van Gordon, of the Chicago Opera Company, gave a song recital.

DENVER STRING QUARTET

The Chamber Music Party gave its opening concert, November 9, this being the thirty-ninth program played by the Denver String Quartet since its organization three years ago. Its tonal quality and general balance are excellent and the ensemble leaves little to be desired. The chief offerings were the Haydn quartet in D minor, op. 76, and the Dvorak quartet in F major, op. 96, both of which were played delightfully. The personnel of the quartet is Henry T. Ginsburg, first violin; Walter C. Nielsen, second violin; Wayne Hedges, viola, and Frank John, cello.

MARY MCGUIRE PIANO DEBUT

Paul Clarke Stauffer, president of the Denver Conservatory of Music, presented his pupil, Mary Frances McGuire, in piano recital on November 9. She displayed musical sensibility, well-developed tone and fleet finger work. Her further development will be observed with interest.

ARMISTICE DAY OFFERS FINE ARTISTS

As a sane idea in international celebration, the American Legion of Denver ushered in Armistice Day this year with a gala concert at the Municipal Auditorium, four distinguished artists providing the program. They were Eddy Brown, Mabel Garrison, Moriz Rosenthal and Florence Macbeth and Company. Mr. Brown and his Stradivarius opened the evening with seven numbers, to which he was obliged to add two encores. Mabel Garrison, soprano, followed with a program of nine numbers and three encores. Her delightful voice was heard to advantage in groups of songs selected to please a holiday audience. Florence Macbeth's fine voice, facile technic and radiant personality won instant success, in which the members of her company shared. Mr. Rosenthal proved a favorite of the evening. The charm and color he infused into each number roused the audience to a storm of enthusiasm.

The concert was managed by A. M. Oberfelder.

SOPHIE BRASLAU AND CECILE DE HORVATH

Sophie Braslau, contralto, and Cecile de Horvath, pianist, gave a joint concert in the Auditorium on the evening of November 20, as the second offering in the Robert Slack Artist Series. Miss Braslau's excellent voice, sincere artistry and emotional intensity greatly impressed her audience.

Miss de Horvath's best numbers were a Ballade by Debussy; March of the Wooden Soldiers, Goossens, and a Spanish Caprice by Moszkowski. She was enthusiastically received.

CECILIA HANSEN AND LOUIS GRAVEURE

Fully 6,000 gathered in the Auditorium the evening of November 24 to hear Cecilia Hansen, violinist, and Louis Graveure, baritone; this being the third concert in the Oberfelder Artist Series.

Miss Hansen played the Vivaldi Chaconne, which was regrettably the only large number on her program, with breadth, tenderness and comprehension. Sparkling were the gayer numbers in the two groups, and touchingly human such pieces as the Meditation, Glazounoff, and Melodie, Gluck-Kreisler. Of the novelties, Lotus Land, Scott-Kreisler, and Cortège, Lili Boulanger, found greatest success with the audience.

Mr. Graveure disclosed a rich baritone, remarkably pleasing and admirably controlled. Fine phrasing stamped all his work and he, as well as the violinist, was compelled to add extra numbers.

J. T.

CONCERNING MUSIC CONTESTS AND THE NEW YORK MUSIC WEEK ASSOCIATION

Under the auspices of the New York Music Week Association there was launched in this city one year ago a music contest movement on a city-wide basis which, in this short period of time, has made such strides that today it has not only the approval and support of the music profession generally, but also has won to its ranks a legion of volunteer workers throughout the city who render a service in its development beyond price. For not only is this movement of vital importance in the growth and expansion of a wider and more intelligent appreciation of the best in musical art but also through its appeal to all classes and particularly through its kindly encouragement of the young, it touches intimately the lives of vast numbers of the community and offers unlimited possibilities for wide spiritual, cultural and social development to the community at large.

Briefly stated, the contest program launched provides for a contest in each of the forty-eight districts in which the city had been divided and in each of which a local committee had been established, open to any person or organization not professional, able and willing to comply with the requirements of a syllabus published by the association and compiled by a committee of well known professional musicians. District contests were followed by contests in each borough, the entries here being all those who had received seventy-five per cent. for their performance of the test pieces in the district contests and for which they had been presented in that contest with a bronze medal. Borough contests were followed by an interborough contest in Music Week, open to all who had previously received a mark of eighty-five per cent. and the silver medal for their performance of the test pieces in the borough contests. These, it will be seen, were not contests of one individual against another, but of all against a high standard of excellence set by the association, and no feature of the program has won greater approval on the part of the public, and of the profession than the stand taken by the association, for the elimination of personal competition so likely to provoke petty jealousies and general unhappiness. For the finals in the Interborough Contest on the closing day of Music Week, Aeolian Hall was packed from pit to dome, while competitors followed each other in rapid succession from two o'clock in the afternoon until eight o'clock at night, when the last entry was heard.

A movement such as the contests herein described, which has proved conclusively the practicability and sincerity of its methods, which has its roots deep in the fundamentals of the most universal of the arts, through which it yields an inestimable influence upon the spiritual, social and cultural life of the community in addition to its important service in the development of the art itself, deserves not only the moral support of the entire community, but its generous financial support as well. Investigation discloses that a handful of public spirited men to whom Isabel Lowden, director of the New York Music Week Association and creator of the contest plan, made her appeal, have so far provided the small amount of funds upon which the work

has been carried on—an amount so small that one wonders how so much could have been accomplished and finds his answer in the vast amount of volunteer service, including that of Miss Lowden herself, which the organization has been able to command.

With the idea of enlisting a wider general support, particularly on the part of the musical profession, every member of which is benefited directly or indirectly by the development of this movement, the various musical magazines have joined to aid the campaign publicity, and will print the names (unless anonymity is requested) of those who answer the appeal. Contribution may be made in the form of annual memberships to the association if desired. Who will be the first to respond? Will it be some grateful contestant, with his dollar membership provided for contestants, or will it be some prosperous teacher or artist who could well afford hundreds? Or will this message perhaps reach some good angel outside the profession—some one of the many generous patrons of music who would be glad, if they but knew, to bear a large portion of the financial burden of a work so worth while and so far reaching in its benefits.

Meantime the contests for the coming season are scheduled to open during the first week in February, which month, together with March, will be devoted to contests in each of the forty-eight districts. April will be devoted to contests in each of the five boroughs. The interborough contests will take place in Music Week, May 3 to 9. List of test pieces for the coming season may be had upon application to the office of the New York Music Week Association, 299 Madison Avenue.

Dunkirk Welcomes Rhys Morgan

Dunkirk, N. Y., December 6.—The first appearance here of Rhys Morgan, Welsh tenor, who has been watched with much interest in this city, introduced one of the finest singers heard here in many seasons. The audience consisted entirely of sincere music lovers to whom the event was a memorable one. Mr. Morgan's clear, resonant voice is a powerful instrument used artistically. In the Handel number, Sound An Alarm, from Judas Maccabeus, the singer stirred his hearers with his dramatic power and appeal. The Pipes of Gordon's men was another dramatic number which was well received. The program was in English with the exception of one group which contained a Brahms song in German; Massenet's Ouvre Tes Yeux Bleus, and two beautiful Welsh songs, O Na Byddai'n Haf Hyd, being particularly charming in tone and quality.

The easy and graceful manner of Mr. Morgan marks him as an ideal concert singer. Dunkirk hopes for a return engagement in the near future. M. T.

Schmitz in Kansas City

Mr. Schmitz filled three important engagements in Kansas City and environs on December 4, 5 and 6, playing to 2,000 children of the public schools, giving a lecture before the State Teachers' Convention and also a recital. A telegram to this city announced that he had been a "sensation," and the Kansas City Star Times in reporting the convention said: "Schmitz played Debussy marvelously. Audience would not go home. From the Debussy A minor Prelude, Gardens in the Rain and Danse, he drew such quantities of beauty that his audience sat fixed at the end of the group and forced four encores from the player before leaving. The prelude was a crashing, overpowering little drama. Tiny lights broke out of the Ravel sonatine that preceded it; gongs sounded and cymbals were struck. The

other modern represented was Bach (it is Mr. Schmitz's own statement). There was a marching of great chords in the Bach, rich and solid, and a neat balance of the voices in the fugue and a vital stinging rhythm."

Arthur Kraft Engaged for New York Oratorio

Arthur Kraft, tenor, left New York last week to fill engagements in the South and West. Recently he sang the tenor lead in the three performances of the light opera, Carmela, given at the Waldorf-Astoria. For the next few months his dates will keep him fully occupied. He is to



ARTHUR KRAFT

in his motor boat on Lake Michigan, near his summer home at Benton Harbor, Mich.

sing at Winston-Salem, N. C., Salisbury, N. C., Greenville, S. C., Pittsburgh, Pa., New Wilmington, Pa., Chicago, Ill., Beloit, Wis., Buffalo, N. Y., Hartford, Conn., Newark and East Orange, N. Y., and Utica, N. Y. He is engaged for the Oratorio Society of New York, and several spring festival dates are now pending.

The above engagements include song recitals as well as choral works. With the Oratorio Society here he will sing in Cesar Franck's The Beatitudes. At Hartford, in addition to an aria and a group of songs, he will sing the tenor part in Narcissus, by Massenet, and in Parker's Dream King and His Love. At Greenville, S. C., he sings The Messiah, a work that he has almost made his own. Prior to his return to New York a month ago, from his rustic retreat in Michigan, he gave recitals at Evanston and Oak Park, Ill., and Kalamazoo, Mich., with most brilliant success.

Musicales at Green Cables

Harold Land invited about 125 music lovers to his country home, Green Cables, Yonkers, to hear an excellent program by the Misses Keys and Buchanan, soprano and contralto; James Murray, basso, and Ossian Kaeyer, Swedish violinist. The Criterion Quartet, composed of Frederick Vettel, Harvey Hinermyer, Harold Land, and Donald Chalmers, gave three delightful selections. Harold Land sang the new Burleigh song, Were You There? also Die Lotosblume (Schumann), and encores. There was a distinguished gathering, including John Prindle Scott, the well known song writer; Isadore Konti, the sculptor; Dr. Sedgwick, Beal Ewing, Mr. and Mrs. John Hilton Land, Tertius Noble, Mr. and Mrs. Samuel B. Hawley, Mrs. Charles Arant.

Story & Clark's Fourteenth Musicales

On Thursday evening, December 11, in the attractive salon of The Story and Clark piano house, the fourteenth of a series of musicals was presented. On this occasion Lillian Steele, soprano, gave several songs and was well received. Albert Rappaport, a Russian tenor with a promising future, sang Italian and Russian groups in which he displayed an excellent voice, sympathetic in quality and of wide range. His interpretations were delightful and the skill with which he used his voice must be commended. Mr. Waghalter, whose new operetta is almost ready for production, presided at the piano. These recitals will be discontinued during the holidays, the next concert taking place on Thursday evening, January 8.

Harold Land Heard in Brooklyn

Harold Land, baritone, gave a delightful recital in the auditorium of the girls' high school, Brooklyn, on December 1. An audience of eighteen hundred applauded Mr. Land with great enthusiasm, demanding several extras. The program was composed of selections by Handel, Schumann, Tschaiakowsky, and many modern ballads. Perhaps the two numbers which made the greatest appeal were a new song, Were You There? (Burleigh), which Mr. Land sang with intense feeling and artistry, and the ever-popular Speaks song, On the Road to Mandalay.

Forsyth Pupil in Recital

On the evening of December 10, in the Toronto Conservatory of Music Hall in that city, Leila Preston, of the faculty of the Toronto Conservatory of Music, gave a piano recital which reflected great credit on her teacher, W. O. Forsyth. Mr. Forsyth declares: "Miss Preston is one of the most brilliantly gifted of the many concert pianists I have trained during my professional experience in Toronto, which dates back some thirty-odd years."

Anna Graham Harris Sings in The Messiah

Anna Graham Harris, who made so favorable an impression at her New York recital last season, sang The Messiah with the Chorus of the Oranges on December 18.

TOURING TEXAS RETURN IN JANUARY HARRIET DE YOUNG KAPHAN

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—Baltimore Evening Sun.

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Dimitri Dobkin writes:
All my pupils are singing your "Cry of the Woman."

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MIGUEL FLETA

the Spanish Tenor, in his second season with the Metropolitan Opera Company confirms and strengthens the impression made last year



HIS SEASON'S DEBUT in BOHEME, November 4.

"The young Spanish tenor, opening his second season here, showed a remarkable development, with a voice of increased size and freedom and a performance marked by style and refinement."

—*Herald*, November 5.

"Much of the pleasure of the performance was given by Miguel Fleta, the Spanish tenor, who is remembered from last year as a singer with a finely rounded, youthful, vigorous voice, intelligent vocal art and acting ability of an adequate kind. He returned with the quality of his tones unimpaired and with perhaps a finer vein of poetical expression than he had at his command formerly. He sang the lyrical measures of Rodolfo with beautiful suavity and finish. He looked the rôle and he portrayed it convincingly. He had a prolonged and reverberating success."

—*American*, November 5.

"Miguel Fleta as the poetic Rodolfo sang well and his head tones were clear and sonorous."

—*Sun*, November 5.

CAVARADOSSI IN TOSCA November 7.

"There was a full-throated tenor in the case of Mr. Fleta, who seems to have developed as a singer since last season, and who filled his part with a reasonable consciousness of the theatrical fitness of things."—*Times*, November 8.

"Miguel Fleta, the Cavaradossi, is youthful enough not to have acquired set routine in his histrionics and singing, and the result is a highly impetuous and convincing characterization. He did some especially moving singing in the first act."—*American*, November 8.

"Mr. Fleta was in fair voice and was a conventionally successful Mario."

—*World*, November 8.

"Operagoers can enjoy listening to his fresh and beautiful voice and can yield themselves to the ardor of his style."—*Sun*, November 8.

IN REVIVAL OF TALES OF HOFFMANN, November 13.

"Miguel Fleta was an unalloyed delight as Hoffmann. He handled the French diction and style with exquisite grace and finish."—*American*, November 14.

"Mr. Fleta was a good Hoffmann."—*Sun*, November 14.

"Miguel Fleta looked and acted the part extraordinarily well."—*Mail*, November 14.

"Mr. Fleta sang his best."—*Herald*, November 14.

VICTOR RED SEAL RECORDS

FAMILIAR MUSIC POPULAR MUSIC

The Ideal of Theodore Thomas Antidote for Jazz-Wave—Kenneth M. Bradley, President of National Association of Schools of Music and Allied Arts, Optimistic on Outlook

In your adventures a-dialing over the country with your pet radio, have you ever been overwhelmed by the national tidal wave of jazz?

Have you been greeted of an evening by jazz in Des Moines, by jazz in Los Angeles, by jazz in Dallas, in Chicago, in Schenectady by the pulsing rhythm of saxophone and drum, until you are convinced that Beethoven never was born, that Brahms was a myth, and that Debussy was a figment of Melisande's imagination?

Well, there are still some optimists among the music educators of the country whom this cross-section of American music does not appall. Kenneth M. Bradley, president of the National Association of Schools of Music and Allied Arts, is one of them.

Not that Mr. Bradley is a radio fan (his recreational enthusiasm centers on autos, not hook-ups), but as an educator whose contacts in all parts of the country give him a national viewpoint, he finds that America still is singing and that her interest in better music grows stronger every day.

The newest evidence for his case for optimism he has found in the remarkable response that came to the recent successful broadcasting of the concert of the Bush Conservatory Symphony Orchestra, under the direction of Richard Czerwonky, eminent conductor and violinist.

I found Mr. Bradley in his office at the Bush Conservatory the other day, looking over the sheaf of letters and telegrams of congratulation that had come in to the school. The skillful broadcasting of Station WMAQ by a keyboard controlling a battery of microphones had given a perfect result in putting the orchestra on the air.

"Look at this one from Monterey, Mexico," he exclaimed with an enthusiasm that is rare for him to express, "and this one from Wyoming, and here are some from Massachusetts and Texas and Ontario and Ohio and South Carolina and Oklahoma. They all say 'Give us more fine concerts like that,' or 'That was the finest program we have had this winter.'"

"And the program contained the entire New World Symphony of Dvorak, two concertos, an operatic aria and an excerpt from Das Rheingold by Wagner. That is your answer to the prevalence of jazz. America takes it on the

radio because it cannot get anything else—not because it wants it all the time.

"There is much that is trivial in our radio programs, but when the serious music is sandwiched in with the rest, it makes a powerful appeal. Theodore Thomas always said that popular music is familiar music, and the truth of that statement will be the future salvation of radio programs.

"The phenomenal development of the radio has made it a greater educational force, even, than the music records, which in the past decade have been such an immense factor in developing musical taste and standards of appreciation. While it will never be a substitute for the personal element in art, any more than the movies are a substitute for the theater, in most cases it results in an



KENNETH M. BRADLEY.

increased interest in music, directly or indirectly, and thereby improves standards in education."

The jazz-wave, in the opinion of the Chicago educator, can be stayed by a wave of good music by symphony orchestras, recitals by big artists, chamber music concerts, and so forth.

"No good artist need fear the radio," says Mr. Bradley, "for the effect on his audiences will be just that of the records—it will increase his personal popularity because it makes his art familiar to multitudes, and nothing ever substitutes for the personal factor. The biggest salesman that John McCormack or Galli-Curci ever had is the perfection of their records.

"Neither will the radio injure the fabric of music edu-

cation—notwithstanding the prevalence of jazz and other forms of cheap music.

"But undoubtedly, if the serious artist keep aloof from the radio, he will simply increase the public taste for cheap music, for that vast audience must and will listen to something, and he will lose a public which should be developed into an audience for the artist and a field for the music school of serious purpose." A. K. C.

ATLANTA SYMPHONY ORCHESTRA
ACHIEVING A DECIDED SUCCESS

Atlanta, Ga., December 1.—The Atlanta Symphony Orchestra, with Enrico Leide as conductor, opened its second season brilliantly on the afternoon of October 26. A large and enthusiastic audience of prominent citizens of our city greeted this body of musicians enthusiastically when the conductor appeared for the opening number of the program. The organization meets a present need and creates a demand for the best in music. Sponsored and nurtured by a group of energetic, public spirited men and women, its success is assured.

The harmony with which this group functions, the co-operation between the conductor and his men, the fine support of the press, has made it possible for the Atlanta Symphony Association to put on another season of orchestral concerts, paid for by a limited number of subscribing members, with about 1,700 seats free to the public. The fact is that with a second season well launched the association reports a clean sheet of finances, free of debt. In this the Atlanta Symphony Association is truly exceptional. The Board of Directors, encouraged by the enthusiasm accorded this movement, feel assured of the permanency of the institution.

The series for this season consists of eight concerts presented on alternate Sunday afternoons. There will be four programs, with a soloist at each, and four popular programs. The personnel of the orchestra is made up of players who are residents of Atlanta and who have had experience as members of foreign and American orchestras. The orchestra numbers seventy pieces and the possibilities for a splendid and finished organization are great.

Enrico Leide, an Italian, educated at the Milan Conservatory, has had wide experience both as soloist (his instrument is the cello) and as conductor. By his enthusiasm, talent and personal magnetism he has accomplished remarkable results with his body of players.

Hugh Leslie Hodgson, a Georgian by birth but receiving his musical training in Berlin, was the soloist for the opening concert. Mr. Hodgson played the G minor pianoforte concerto, No. 2, by Saint-Saëns, creating a profound impression. He was recalled several times.

On the third program, held November 23, Bernard Siegart was the soloist, playing the concerto for cello and orchestra by Leon Boelmann. Mr. Siegart proved himself a player of musical attainments, possessing good tone and intonation and thorough technique. He was heard for the first time here and was cordially received. M. S. W.

Verdi's New Year Supper Dance

A New Year's Eve Supper Dance will be given by the Verdi Club, Florence Foster Jenkins, president, at the Ritz-Carlton Hotel, with Mrs. George Ash Farnum as chairman. Mrs. Clarence Lee Hilliary gave a musicale and tea, December 4, for the club at her home; she is chairman of the reception committee of this club. December 9 Mrs. Jenkins gave a musicale at Hotel Seymour, when songs were sung by Anna Weeks, with Jose d'Acugna at the piano; he also played compositions of his own. Among those present were Miss Metz, Mrs. Metz, Mrs. H. Deck, Mme. Colombati, Maude Beach, Mabel Murphy, Julia Larsen, Crystal Waters, Mrs. C. Weeks, Messrs. Jensen, Gulassi, Natale, Everett Hall, Klibansky and Theslof.

Inga Orner Recital December 28

Inga Orner, soprano, and Giuseppe Lombardo, tenor, will be heard in joint recital at Aeolian Hall on December 28. Miss Orner will sing four Grieg songs, the Jewel song from Faust (Gounod), as well as a group containing songs by Cottenet, Deems Taylor, Rimsky-Korsakoff, Inga Orner and Frank Bridge. Mr. Lombardo will be heard in arias from Les Pecheurs de Perles, La Gioconda, and, together with Miss Orner, in a duet from Aida; he will also sing Elegie, Massenet; Rimpianze, Toselli, and Because, d'Hardelot.

Clara E. Thoms' Plans for St. Louis

Clara E. Thoms, chairman of music of the St. Louis Woman's Chamber of Commerce, has formulated a plan to put that influential organization behind the local singers. Her idea is to do everything possible to boost Missouri singers, and to that end operas will be studied at concert meetings. Her pupil, the tenor, Reed, was to have sung for the Chicago Civic Opera management, but illness prevented; the appointment will be filled in the near future.

Augusta Lenska in the Ascendant

Slowly but surely Augusta Lenska, contralto, is rising in the favor of the Chicago press and public. Her every appearance brings fresh expressions of goodwill. According to the opinion of those who heard her sing ballads and lieder in Europe, an agreeable surprise is in store when the opera season is over and Miss Lenska starts on recital tour.

Reading Choral Society Concerts

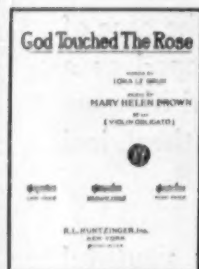
The Reading Choral Society, N. Lindsay Norden, director, gave a performance of The Messiah Thursday evening, December 18. The second concert by this organization is scheduled for March 12, the program to be announced later. At the third concert on May 21 a Victor Herbert program will be given.

S. Wesley Sears Gives Organ Recital

S. Wesley Sears gave an organ recital at St. Clement's Church, Philadelphia, on December 10, presenting a program of works by Widor, Handel, Davies, Hollins, Sears, Bach, Dubois, Buxtehude, Arcadelt-Liszt and Faulkes.

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CHARLES
STRATTON
TENOR

Mr. Stratton has a voice of pleasing quality and ample size, which he uses with artistic style and expression. The young tenor also showed a capacity for full, clear and resonant top-notes, showing power without strain. Mr. Stratton showed artistry in his phrasing, and intelligence in his expression, bringing out varied emotions effectively in his song without need of gesture.—F. D. Perkins, New York Herald-Tribune.

He carried his hearers along with him because of his genuine feeling and power of expression.—New York Times.

Charles Stratton, who has a remarkably musical tenor voice, made a decided success. Not the least of his attraction, was an enunciation so clear that every syllable was distinct.—Philadelphia Record.

Charles Stratton, a young tenor with an excellent voice and equally good method of using it. He sang three groups of songs with great success, and was recalled to sing again after each group.—Philadelphia Public Ledger.

Among the singers who offer various points of excellence, there is an occasional one who has the ability to satisfy one by the manner in which he produces his songs, and among these Mr. Stratton very surely takes his place.—Richmond News Leader.

To Charles Stratton fell the burden of singing and it was on his part, an intellectual as well as vocal feat that he made it so impressive. His voice is indeed lovely. He proved the point that voice and brains combined make it possible to sing even that which seems unsingable.—Springfield, Mass., Union, re Pittsfield Festival.



CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Building, New York

Pennsylvania Building, Philadelphia



© Moffett, Chicago

What the Critics Said about The Manhattan Opera House Recital, Dec. 7th, 1924, of **ALESSANDRO BONCI**

Mr. Bonci gave admirable DEMONSTRATIONS of his MASTERY of legato, finish, phrase and style, beauty of line, and natural luxuriance of interpretation. Many of the ornaments, and embellishments become with Bonci things of RARE BEAUTY. They are remembered because of their CURVE and their NUANCE, the fine TAPERINGS of the phrases and the manner in which this Tenor employed fine graduations of tone, including a diminuendo that ended almost in a breath, yet carried to the corners of the theatre. The song of Nemorino was a FEAT of dramatization and dexterity.—*Times*.

Notable for finish of style and phrasing, THOROUGH KNOWLEDGE OF HOW TO SING, skill in fioriture, an INSTRUCTIVE performance.—*Tribune*.

He sang again with the smooth and flourishing style and ZEST which CONVERTS A CONCERT NUMBER INTO A SMALL OPERA OF ITS OWN. He brought the best work of a true artist and a skillful showman to the devoted and clamorous worshippers of bel canto.—*World*.

Of the seven vocalists who appeared in recitals the art of BONCI OF COURSE stood out.

—*Evening World*.

That part of the program which fell to my lot proved Bonci to be in possession of all his former polish, taste and finish. EXPRESSES THE FAMOUS BONCI LYRICISM OF FRAGRANT MEMORY. Exquisite management of tone and phrase.—*American*.

A TOP HEAVY audience WELCOMED the Tenor in ROYAL STYLE and showed no intention of being satisfied with the ten numbers the program promised.

Unimpaired is the deft and SENSITIVE ART of the singer—his irreproachably tasteful treatment of melody and ornament, the delicacy and SUPERFINE skill of his phrasing, a finish of detail akin to the perfection of a JAPANESE IVORY CARVING—and last, but not least, an EXQUISITE REALIZATION OF STYLE. In these imponderable elements Bonci remains ONE OF A RESTRICTED AND VANISHING RACE. He lived again in a delivery, light as thistledown, of "Danza, fanciulla." Bonci possesses the SECRET of "spinning a tone" and "mezza voce." He has the BREATH to sustain PRODIGIOUS PHRASES.

—*Telegram-Mail*.

It was a delight to listen again to his finished art. He is still the same MASTER OF THE ART OF BEL CANTO. His treatment of the phrase, his MATCHLESS skill in passing from full to mezza voce, his exquisite GRADING OF CRESCENDI and DIMINUENDI, his PLACING OF TONES, and his PERFECT DICTION again COMMANDED enthusiastic admiration; and added to these were his delicate sense of style and his just CONCEPTION OF THE CONTENT OF EACH AIR. For an encore, for example, he sang "Questa o Quella" from "Rigoletto" in a manner that might have FILLED THE HEART OF ANY OTHER SINGER of this day with an ARDENT DESIRE TO EMULATE SO AUTHORITATIVE A MASTER.

—*Sun*.

Bonci gave a DELIGHTFUL RECITAL. His voice is full of CHARM, a true lyric Tenor with SUPERB METHOD. He sang operatic arias and songs and was applauded and cheered to the echo. PEOPLE LOVE THE REAL ART OF BEL CANTO AND HE CLEARLY SHOWED IT YESTERDAY AFTERNOON.—*Post*.

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MINNEAPOLIS SYMPHONY HEARD IN THREE CONCERTS

E. Robert Schmitz Loudly Acclaimed—"Pop" Concerts Interesting—Gabriel Fenyves Makes Debut

Minneapolis, Minn., November 24.—E. Robert Schmitz played a conspicuous part in the music life of Minneapolis during the last three weeks. Equally successful as piano virtuoso, pedagogue and lecturer, he made his widest appeal when he appeared with the Minneapolis Symphony Orchestra in St. Paul on November 13, and in Minneapolis on November 14. That he is more than a virtuoso was proven by his selection of the symphonic variations by Cesar Franck, which were performed with a spirit of devotion and spiritual exaltation quite in keeping with the number. It was a rare occasion, the success of which was in no small measure due also to the orchestra's fine work. Henri Verbrugghen, conductor of the orchestra, seemed inspired by the same exaltation, and soloist and orchestra vouchsafed a never to be forgotten performance of the noble work. Enthusiastically recalled, Mr. Schmitz responded first with a powerful and clean cut rendition of the Bach-Tausig toccata and fugue and after much insistence added a poetical rendition of Couperin's Sister Monica.

The third concert of the Minneapolis Symphony Orchestra, which was opened with a brilliant performance of the Berlioz Roman Carnival overture, was further made notable by excellent performances of two widely contrasting numbers new to the orchestral repertory. They were Stravinsky's Petrushka suite and Mozart's seventh serenade in D major. Although in musical latitude as far apart as the poles, these works were interpreted with unerring understanding and proved a veritable triumph for conductor and orchestra.

SCHMITZ WITH VERBRUGGHEN STRING QUARTET

That Mr. Schmitz is also a chamber music performer of the first rank he proved at the second chamber music evening by the Verbrugghen String Quartet, which was given at the MacPhail School on November 20. Henri Verbrugghen had prepared a program of absorbing interest, and, together with Mr. Schmitz, opened the program with an ideal rendition of the Cesar Franck sonata for piano and violin. This was followed by the Haydn quartet in E flat, op. 33, the performance of which brought out to perfection the playful moods of the two first movements, as well as the beautiful slow section and the delightfully humorous presto. Cesar Franck's quintet for piano and strings brought the program to a close and here Mr. Schmitz collaborated with the quartet in such a manner that a delightful performance was the result.

SCHMITZ GIVES FINAL LECTURE RECITAL

On November 18, Mr. Schmitz, in his third and final lecture recital at the MacPhail School, dilated upon the Illusive Overture: the Target of Musical Evolution, and illustrated his talk with a number of examples from the moderns.

FOURTH "POP" GIVEN

The fourth "Pop" symphony concert, which was given the afternoon of November 16, drew a large audience, undoubtedly attracted by the excellent program which for its principal number brought Dvorak's New World symphony. It was excellently played and conductor and orchestra were richly rewarded with applause by the appreciative audience. Other orchestral numbers, equally well played, were Auber's Masaniello overture and Schubert's Moment Musical.

Olive June Lacey, soprano, was the assisting soloist, disclosing a beautiful high voice, fine French diction and an artistic temperament.

FIFTH "POP" ENJOYED

The fifth "Pop" symphony concert, on November 23, brought the Brahms Academic Festival overture; Delibes ballet suite, Sylvia; the Paderewski Minuet, and the triumphal march from Aida, all played in the orchestra's best manner.

Jerome Swinford, baritone, was the principal soloist and delighted with Beethoven's Creation's Hymn and Tchaikowsky's Song of the Pilgrim, as well as with the aria, Arm, Arm, Ye Brave, from Handel's Judas Maccabees.

Another delightful number on this program was a bagatelle for flute and orchestra by Kolar, played with beautiful tone and excellent taste by Henry C. Woempner, first flutist of the orchestra.

FENYVES MAKES AMERICAN DEBUT

An important event in local music history was the American debut of Gabriel Fenyves, Hungarian pianist, on November 12 at the Unitarian Church. He was presented by the

Minneapolis School of Music where he is active, since the beginning of the season, as head of the piano department. In an all Chopin program he showed versatility, musical insight, a fine sense of proportion and excellent technic. Mr. Fenyves was cordially received and his success with the audience is proven by the fact that he was forced to play three extra numbers.

The Minneapolis School of Music is to be congratulated upon the addition to its faculty of so fine a musician and pianist as Mr. Fenyves proved himself to be. G. S.

Zan Sings at National Arts Club

A musical evening was held at the National Arts Club, 15 Gramercy Park, on December 17, when a large representation of members and their friends gathered to hear the program given by Nikola Zan, baritone; Bedrich Vaska, cellist, and John W. Frothingham, pianist. Mr. Zan offered a group of Yugoslav folk songs and three delightfully appealing numbers by Ruzic, adding an encore by that composer. Of the former compositions, Blago Blago (Envy) was an outstanding feature, and great was the disappointment when Mr. Zan failed to repeat it. His final group of Verdi, Schubert, Tiersot and Bridge was excellently rendered with finished style, clear diction and admirable tone



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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quality. Two encores were demanded at the conclusion of his program.

Mr. Vaska and Mr. Frothingham were heard in an interesting presentation of Grieg's A minor sonata, op. 36, given a satisfying reading by the two artists. Their second group introduced three selections, by Fibich, Cui and Popper.

Lawson Possesses "Exquisite Soprano"

It was a most interesting recital which Franceska Kaspar Lawson gave in Faison, N. C., a short time ago. This was her first appearance in that city, and she was greeted by an appreciative audience which apparently enjoyed every number on her program. Following this recital a splendid tribute was paid Mrs. Lawson by the Raleigh News and Observer, excerpts from which are reproduced herewith: "Mrs. Lawson possesses an exquisite soprano and her breath control is wonderful." "The artist is a woman of charming personality and endeared herself to the many admirers who called to meet her immediately after the recital."

Marie Miller Plays Ravel's Works

Marie Miller has been engaged to play Ravel's Introduction and Allegro in Stamford, Conn., on January 14. It is written for harp principal with string quartet, flute and clarinet accompaniment, and is considered his most important and difficult harp composition.

On December 7 she played the harp part of Ravel's Tzigane at its first American performance at Aeolian Hall, New York. Andre Polah played the violin part and Eugene Goossens conducted.

More Giannini Dates

Dusolina Giannini will sing in Buffalo on January 6 and at Pinehurst, N. C., on January 9.

MEMPHIS AUDIENCE ENJOYS VLADIMIR DE PACHMANN

Director of Bohlmann School Violin Department Heard—Cortese Bros. Enjoyed—Beethoven Club Activities

—Other News

Memphis, Tenn., December 2.—The series of concerts sponsored by the Cortese Brothers is an interesting one, the first being Vladimir de Pachmann, pianist, who appeared at the new Municipal Auditorium the evening of November 22. Among other numbers his Chopin group brought forth much applause and had to be followed by an encore. The artist's comments caused much interest.

BOHLMANN SCHOOL PRESENTS PAOLO GROSSO

The Theodor Bohlmann School of Music presented Paolo Grosso, violinist, in a complimentary recital at the Hotel Parkview, November 21. Mr. Grosso, who created interest after his appearance in a Beethoven Club program and several recitals, has taken charge of the violin department at the Bohlmann School of Music. In the opening number, a Saint-Saens sonata, op. 75, for piano and violin, Mr. Bohlmann was at the piano, and the interpretation of the work was interesting and appealing. Mr. Grosso also played works by Paganini, Sarasate, Tirindelli, Palmgren, Chamade, Kreisler and others, displaying fine technic and rich tone. He was ably assisted by Leah Morris, a young pianist of promise.

CORTESE BROS. IN JOINT RECITAL

A delightful musical program was given recently at O'More's Studio, in Union avenue, when the Cortese Brothers, harpist, violinist and flautist, appeared in joint recital.

BEETHOVEN CLUB ACTIVITIES

Since the purchase of the home of the Beethoven Club, the free monthly matinee recitals, which have been given the past fifteen or twenty years at the Goodwyn Institute, are to be presented in the club home. The first two of this series, under the efficient leadership of Mrs. Frank Sturm, were given recently.

During this season, only four free matinee recitals will be offered at the Goodwyn, Mrs. Louis Leroy, the chairman, appointing capable chairmen for each concert.

On the afternoon of November 29, a delightful program was arranged by Mrs. W. J. Hon and Susie Laverne DeShazo, when some of the talented members of the club appeared.

NOTES

The home of Mr. and Mrs. Robert L. Brown was the scene of a large gathering recently, when it was opened to the Randolph-Macon Alumnae for their annual musicale. Some of the prominent musicians in the city were on the program, including Mmes. Robert L. Brown, J. W. Canada, C. E. J. Mooney and Robert E. Lee, and Eleanor Mitchell, pianist; Helen Lampton, soprano, and Elizabeth Reeves, pianist.

The Worden-Jefferson Studios entertained with the second of their monthly recitals, November 24, in their private recital hall in the Woman's Building.

Maude Moreland, soprano, was the soloist at the luncheon given by the Real Estate Association at the Claridge Hotel.

Announcement is made that one of Memphis' young pianists, Leo Polskee, has won a two-year scholarship in the Paris Conservatory of Music. He has been studying there since last summer and has made excellent progress. The examination was given to over 300 students, twelve others winning scholarships. Leo Polskee began his studies with Gladys Cauthen who is now associated with the Bohlmann School of Music; later with Walter Chapman, going to the Cincinnati Conservatory for two years.

The Bolling-Musser School of Music entertained with a reception and musicale, complimentary to patrons and pupils of the school, in the Gold Room of the Hotel Claridge. A charming program was given by Susie Laverne DeShazo, pianist and artist-teacher.

Mrs. Jefferson F. Hill, president of the Beethoven Club, also president of the Tennessee Federation of Music Clubs and a member of the National Board of Music Clubs, has returned from Pittsburgh, Pa., where, she attended the annual meeting of the National Board.

Prof. and Mrs. Jacob Bloom, who have resided in Birmingham, Ala., for several years, have returned to Memphis and are at the Parkview Hotel. J. V. D.

Brooklyn to Hear Margaret Northrup

Margaret Northrup, soprano, has been chosen as soloist at a concert to be given on January 12 at the Brooklyn Academy of Music under the auspices of the Institute of Arts and Sciences.

POLIAKIN Captivates Philadelphia

EVENING BULLETIN, Nov. 24, 1924

MIRON POLIAKIN, VIOLINIST, SCORES TRIUMPH AT THE ACADEMY

Miron Poliak, an amazing young Russian violinist, electrified his large audience at the Academy of Music last night, where the Philharmonic Society presented its second concert of the season. Mr. Poliak's violin was sheer magic throughout. His bow leaped over the difficult bravura passages in a manner that made the almost unplayable parts sound easy, and his smooth, beautiful tone was never faulty. How many times he was recalled is uncertain, probably nine or ten. At least three of his bows were made after the lights were up and the audience normally would have been on its way outside for the intermission.

EVENING PUBLIC LEDGER, Nov. 24, 1924

GREAT VIOLINIST REVEALED AT PHILHARMONIC CONCERT—POLIAKIN'S TONE AND TECHNIQUE MAKE PROFOUND IMPRESSION

A fine reading of the Beethoven Seventh Symphony by Richard Hageman, guest conductor, and a performance of the Tchaikowsky violin concerto, which was little short of wonderful, by Miron Poliak, a young Russian, who made his first public appearance in this city, were the features of the second concert of the Philharmonic Society in the Academy of Music last night. The soloist made a profound impression not only with his amazing technical equipment, which is common enough today in executant musicians, but also in the intensely characteristic reading of the work, his beautiful tone in the second movement and a general

understanding of the concerto which is rarely heard. His left hand is marvelously accurate, and his playing of the cadenza was a superb bit of violinistic achievement.

It was Mr. Poliak's first appearance in this city, but it is safe to say that it will not be his last. Violinists of his type even in this day of many great players are all too rare.

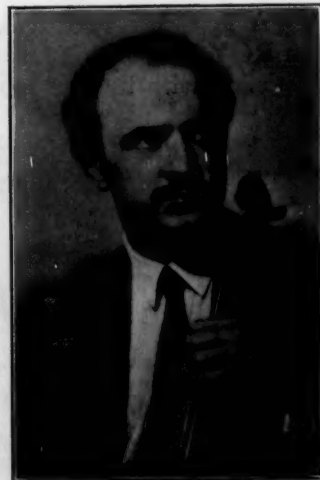
THE PHILADELPHIA RECORD, Nov. 24, 1924

POLIAKIN, AT PHILHARMONIC CONCERT, REVEALED AS AUER'S GREATEST PUPIL

The concert of the Philharmonic Society in the Academy of Music last night was distinguished by two interesting events, the conducting of Richard Hageman, and the introduction to a local audience of Miron Poliak, young Russian violinist.

Young Miron Poliak is another of those dazzling satellites of the great teacher, Leopold Auer. His playing of the Tchaikowsky D major concerto produced an ovation fully deserved. The brilliant technic of Poliak and the artistic value of his interpretation brought him instant recognition.

He not only ranks with that group of distinguished young Russians developed by Auer, but may with further hearing be recognized as the logical leader of the Auer pupils. With great warmth of tone, flawless intonation and marvelous skill in left-hand work, as well as in bowing, Mr. Poliak unites a charming manner—a valuable asset in a public artist. The concert was greatly enjoyed by the large audience, always enthusiastic, but especially so last night.



Management: Supreme Concert Management, Aeolian Hall, New York

NEW HAVEN ACCORDS WARM WELCOME TO MARCEL DUPRE

Bruce Simonds Receives Ovation—La Forza del Destino
Given by Costanzi Opera Company—Lenox String
Quartet Heard—Spalding Enthusiastically Ap-
plauded—Symphony Orchestra Active—
Other News

New Haven, Conn., December 1.—An inspiring recital given here was by Marcel Dupré, in Woolsey Hall, November 20, when the great Newberry organ was displayed in all its moods, voices and tonal effects, by Mr. Dupré, whose entire program was played without manuscript. At the close, Mr. Dupré improvised on a theme for fugue given out by Mr. Jepson, in which was displayed the musicianship and artistry of the organist. Those present went wild with enthusiasm, applauding him to the echo.

BRUCE SIMONDS

Bruce Simonds gave his annual piano recital at Sprague Hall on November 25 before an admiring audience which is always found when he is billed to appear. He was in his best form and met every requirement on the program with poise and ease. Mr. Simonds received such an ovation when he played one of his own compositions, Bobolinks, that it had to be repeated. To know Mr. Simonds as a composer was indeed another delightful surprise, one which it is hoped will be often repeated. The entire program was of such brilliance and technical perfection as to demand recall after recall. New Haven is proud to claim such a finished artist as her own.

COSTANZI OPERA COMPANY

On November 9, The Palace Theater was again crowded to capacity to hear an excellent performance of Forza Del Destino given by The Costanzi Opera Company, their second appearance in New Haven this season. The company was augmented by Alfred Zagaroli, baritone, as Don Carlos, who scored a big success as did Fortunato de Angelis as Don Alvarez and Agnes Robinson as Leonora. All were accorded much applause during the production. Mr. Zagaroli brought down the house with Oh, Tu Che In Seno, ending with a clear high A. The opera could not go on because of the applause.

Miss Robinson received an ovation, her full voice and excellent coloratura being proof of her fine artistry. Mr. De Angelis was at his best in the duet with Mr. Zagaroli. Other roles were taken by Dorothy Pilzer, Nino Ruisi, G. La Puma and Messrs. G. Armstrong, Baldi, Tortorici and Pavoni.

G. Simeoni conducted a "full orchestra of professors" according to the program, and their work proved their right to this title.

It will be of interest to note the opera chosen by popular vote, for the third performance, all votes sent to Frank Sposa, local representative.

LENOX STRING QUARTET

November 10, at Sprague Hall, the Lenox String Quartet gave the second of the Albert Arnold Sprague Chamber Concerts before a large audience and rendered a program with superior musicianship. The quartet has a large following here and is always accorded genuine appreciation.

ALBERT SPALDING

The second concert in the Woolsey Hall series, given under the auspices of the Yale School of Music and management of Rudolph Steinert, was offered by Albert Spalding on November 18. The program was so built as to display the rare versatility of Mr. Spalding. A Berceuse by this artist proved to be a gem and was greatly enjoyed by the audience. At the close the applause was so prolonged that Kreisler's arrangement of Chaminade's Spanish Serenade was given.

Andre Benoist was all that could be desired at the piano and shared honors with Mr. Spalding.

SECOND CONCERT OF SYMPHONY ORCHESTRA

The New Haven Symphony Orchestra gave its second concert in Woolsey Hall on November 30 before the largest audience ever assembled here for a symphony concert, proving the need of Sunday concerts for those who cannot attend during the week. The program was unusual and interesting, closing with Horatio Parker's setting of Longfellow's The Leap of Roushan Beg, sung by the Yale Glee Club with orchestral accompaniment, under the leadership of Marshall Bartholomew, who gave a stirring reading. The work of the glee club and Charles Kullman, Jr., who sang the incidental tenor solo, was heartily applauded. In fact the entire program gave pleasure as was evinced by the enthusiastic applause which necessitated both Dean Smith and his orchestra to bow their acknowledgments.

SYMPHONY ORCHESTRA HOLDS ANNUAL MEETING

At the annual meeting of the New Haven Symphony Orchestra, held at Dorscht Lodge Hall on November 23, Prof. William Lyon Phelps was unanimously re-elected president, with Prof. John Chester Adams of Yale, vice-president; Louis P. Weil, secretary, treasurer and manager to succeed Louis Felsburg, who died last spring. Edward L. Rawson was re-elected librarian, while Dean David Stanley, as conductor, and Hugo Kortschak, as concertmaster, were also re-elected. The board of directors are: William Lyon Phelps, John Chester Adams, David Stanley Smith, Louis P. Weil, Edward L. Rawson, Frank Fichtl, Bert A. Cass, Edward Wittstein, Hugo Kortschak, Frank M. Nuzzo and Arthur J. Ehehalt.

After the meeting a concert was given by the orchestra to a number of male guests, all of whom later adjourned to the banquet hall. In the absence of Prof. Phelps, his annual report was read by Mr. Weil, at the end of which a lusty cheer was given the president.

NOTES

On November 9, in the afternoon, the Dorscht Lodge Symphony Orchestra, of thirty-five pieces, gave its opening concert at Woolsey Hall before an enthusiastic audience. This begins the thirty-ninth season of its existence, it having been founded by the late Louis Felsburg. Frank Fichtl and Edward Wittstein shared the honors of leadership, the soloists being Marguerite Schoor, vocalist; and Edward Di Nardi, saxophonist, who was accompanied by Albert Barton.

Arthur Whitting began his eighteenth season of Expositions before the students of Yale University on November 17, in Sprague Hall, when he featured the harpsichord and its compositions. The assisting artists were Loraine

Wyman and George Barrere. This trio presented a program of the highest type in a musicianly manner.

New Haven musicians are proud of the fellowship recently awarded by the Juilliard Foundation to Virginia Carrington Thomas, who, at one time, was a member of the St. Ambrose Music Club.

The monthly program of The St. Ambrose Music Club, representing Moods in Music, was given at Center Church House on November 12, having been arranged by Kate Lee Lewis and Mrs. George Hill MacLean. There was a paper on Current Events in Music by Marguerite Allis. The composers featured were Beethoven, Rachmaninoff, Schubert, Liszt, Grieg, Kreisler, Debussy, and Delibes. There were also two groups of folk songs and two California Spanish folk songs which were charming. The members who took part were Jessie Newgeon, Clara L. Warner, Mary A. Nicoll, Ruth Dewsbury Murdock, pianists; Anne White, Marie Minier North, Genevieve Rose Faust, Clara Dibble Crawford, Mildred Pierson, vocalists; Eda Bowers Robinson, violinist.

The Hampton Institute Quartet gave its annual concert of Negro spirituals at Sprague Hall on November 23, when they were greeted by a large audience. The singers were in excellent form and received much applause. Dr. James E. Gregg, principal of the Hampton Institute since 1917, and Alexander Jackson Smothers, Hampton 1924, were the speakers, introduced by Prof. C. L. Hendrickson of Yale University.

The award of the Howland Memorial prize to Gustave Holst, English composer, has been recently announced by Yale University. This prize is awarded to "a citizen of

any country in recognition of some achievement of marked distinction in the field of literature or fine arts or the science of government." It was given the first time in 1916 to the late Rupert Brooke, poet; again in 1918 to Jean Julien Lemondant, the French artist. G. S. B.

Salzedo Captures St. Paul

Carlos Salzedo scored a characteristic success when he appeared recently with the Minnesota Education Association in St. Paul. The critic of the St. Paul Pioneer Press remarked that the harp was "a difficult instrument to treat critically," but he found it easier to discuss the harpist. And this is what he said in part: "One may say, though, of Mr. Salzedo that he invests his performances with a kind of soft romanticism which, so it seems to some of us, belongs by right to that instrument. This quality is not to be confounded with the slovenly, sentimental nagging touch too often heard; it must be coupled, of course, with exactitude of understanding and technic, all of which Mr. Salzedo has to the highest degree."

Easton "A Treat" in La Gioconda

Called upon at short notice to sing the title role of La Gioconda at the recent revival of that work given by the Metropolitan Opera, Florence Easton won the highest critical praise in this difficult work. Leonard Liebbling wrote in the New York American: "Florence Easton is a treat. Her Gioconda was a model of broad Italian style and delicately adjusted tonal values. She was feted by her auditors."

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Jane R. Cathcart, Founder President



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PROGRAM

1. a. O'er the Hills..... { Francis Hopkinson
b. See down Maria's blushing cheek..... { Edited and augmented by
Harold V. Milligan
- c. Two Kentucky Mountain Songs..... Collection of Loraine Wyman
& Howard Brockway
- As I walked out
No, Sir, No!
2. Aria: Cleopatra's Death (Mas.)..... Henry Holden Huss
3. a. Wings of Night..... Wintter Watts
b. Awake, It Is the Day..... Cecil Burleigh
c. Recall our Love..... Ethelbert Nevin
d. To a Messenger..... Frank La Forge
e. I am thy Harp..... R. Huntington Woodman
f. Evening Song..... John Mokrejs
g. The Crystal Gazer..... A. Walter Kramer
4. a. Egyptian War Song..... Henry K. Hadley
b. Twilight..... Mrs. H. H. A. Beach
c. Wood-song..... Alexander Rihm
d. Gifts..... Eric De Lamarier
e. The Bagpipe Man..... Howard D. McKinney
f. Song in Spring..... Jane Cathcart
g. Fragments..... Horace Johnson
- The Deserted Garden
November Night
The Iris Meadow
So Far Away
5. a. Long Ago..... Edward MacDowell
b. How's My Boy?..... Sidney Homer
c. Slumber Song—from Two Night Songs..... John Alden Carpenter
d. The Rose Leans Over the Pool—from Told in the Gate..... G. W. Chadwick
e. I am Thy Harp..... R. Huntington Woodman
f. A Song for Lovers..... Deems Taylor
g. Japanese Death Song..... Earl Cranston Sharp
h. Dawn..... Pearl G. Curran

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CINCINNATI ENJOYS MEDTNER AS SOLOIST WITH ORCHESTRA

Yon Gives Delightful Recital—Heifetz Presents Fine Program—Farrar Appears—Orpheus Club Holds First Concert—Notes

Cincinnati, Ohio, December 12.—The fourth pair of concerts played by the Cincinnati Symphony Orchestra on December 5 and 6, at Emery Auditorium, under the direction of Fritz Reiner, proved a decided innovation. The program was made up of three numbers, two of which had never been heard before, and the same applies to the soloist. The opening selection was the Petroushka ballet music by Stravinsky. This was much enjoyed, judging by the amount of applause accorded the orchestra. As for Mr. Reiner, he not only seemed to enjoy this music, but had a grasp on the modern style that helped give it a more careful insight and a fine reading.

Nicholas Medtner, pianist and composer, made his initial bow to Cincinnati audiences and played his own concerto in C minor, for piano and orchestra, it being modern in style also. He is a powerful performer and his technic was notable.

The concert closed with a fine performance of Sibelius' symphonic tone-poem, Finlandia. It, like the other numbers, was given a fine interpretation by the orchestra.

GOULD SOLOIST WITH ORPHEUS CLUB

The first concert of the season to be given by the Orpheus Club, under the able direction of Prower Symons, was given on December 4 at Emery Auditorium, and was notable for the character of the compositions and the work of the well trained body of men singers. The Orpheus Club, since its organization a number of years ago, has won an enviable reputation as a splendid chorus, which has been increased from year to year.

The program contained numbers by Bach, Beethoven, Tchaikowsky, Rille, Joseph Packe, German and Avery.

Herbert Gould, basso cantante, was the soloist. He possesses a splendid voice and sang the Toreador song from Carmen; My Ain Folk; Gypsy John; The Looking Glass, and the Emigrant.

YON CONCERT MUCH ENJOYED

Pietro Yon, the organist, was heard on December 7 at the Withrow High School, brought here by the Southern Ohio Chapter, American Guild of Organists. The concert, as could be expected, was much enjoyed. Among the compositions played were Sonata Prima, in four movements, composed by Mr. Yon and never heard here before; the French Chanson, by J. C. Ungerer, organist and choir master of St. Patrick's Cathedral, New York City; Tema e Variazioni, which was written especially for Mr. Yon; La Gocia (The Drop) by R. Remond, another new number; the Bach prelude and fugue in A minor, and two of Mr. Yon's own compositions.

HEIFETZ PLAYS AT MUSIC HALL

A large and appreciative audience enjoyed a violin concert by Jascha Heifetz, at Music Hall, on December 9. Mr. Heifetz has been heard here before, and while always appreciated for his mastery of the violin, was enjoyed to an even fuller extent at his recent concert. He played with feeling the Saint-Saens sonata for violin and piano, No. 1, and other numbers, responding with several encores. He was well accompanied by Isidor Achron.

FARRAR IN CARMEN VERSION

On December 10, Geraldine Farrar and her company gave a modernized version of Carmen at Emery Auditorium.

NOTES

Eva S. Pownall, teacher of expression and reading at the College of Music, appeared in a recital on December 11 at the College Auditorium. She was assisted by Dorothy Robb, violinist, a pupil of Adolf Hahn, and Dorothy Stolzenbach, pianist, a pupil of Albino Gorno.

The Matinee Musical Club gave its first concert of the season on December 10 in the Hotel Sinton ballroom. Charles Hackett, tenor, was the soloist, and rendered a number of songs which were much enjoyed for their artistry. Mr. Hackett is always a welcome visitor to Cincinnati and his fine voice never fails to delight. He was ably accompanied on the piano by Robert MacDonald.

The Union Central Life Insurance Company Choral Society gave its first concert on December 10, in the library of the company's building. A chorus of seventy-five, which has been trained by Prower Symons, director of the Orpheus Club, was heard to advantage. The chorus deserves much credit for its splendid performance. Frances Bejach, a pupil of the College of Music, was the guest pianist.

The College of Music has been awarded another sorority scholarship, presented by the Eta Chapter of the Delta Omicron Sorority. This makes the second scholarship to be given by the society during the present year. As in the other case the winner will be compelled to pass an examination before the Board of Examiners, to be held early in the year.

The Norwood Musical Club had a pleasing Christmas program on December 9 at Carnegie Library Hall.

The Musicians' Club of Cincinnati held an interesting meeting on November 29, when Frank Van der Stucken was the guest of honor. He was elected an honorary member and Burnet C. Tuthill was made an active member.

The Kentucky MacDowell Society held an enjoyable meeting on December 8 at the Hotel Gibson.

The Cincinnati Symphony Orchestra made a trip to the

South during the week of December 7, giving two concerts at Birmingham, Ala., and one at Gainesville, Ga., Atlanta, Ga., and Chattanooga, Tenn.

Members of the Iota Chapter of Sigma Alpha Iota, national music sorority, at the Conservatory of Music, will give a scholarship there. W. W.

Thomas A. Pape a Conductor, Choirmaster, Pedagogue

The career of Thomas A. Pape has been closely associated with music in its most serious form since childhood. Born in a musical atmosphere, he came to America from England at the early age of six. His father, a competent musician, a thoroughly liberal, high-minded gentleman, interested in the future of his son, conveyed to him the fundamentals upon which he has built. He was accorded tuition in voice production, sight-reading, conducting, oratorio, theory and pipe organ by his venerated father, who had also inculcated precepts in him much to be lauded.

He began as a boy chorister, and at the age of eleven was a soloist. At sixteen years he was an assistant organ-

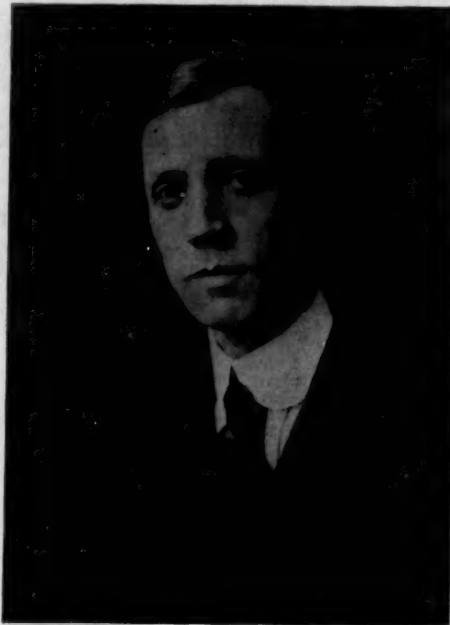


Photo © Moffett

THOMAS A. PAPE.

ist in an Episcopal church. His advent in Chicago was at the age of nineteen years, when he was appointed organist and choirmaster of Trinity Reformed Episcopal Church. Later he occupied the position of choirmaster in St. Paul's Reformed Episcopal, Bishop Fallows' church, and later at Grace Methodist Church.

To his credit is the organization of the first Sunday Evening Club choir; he was a prominent factor in bringing into existence the Marshall Field & Company Choral Society, having been made director and holding that position with much distinction during the past seventeen years. The results obtained by him reflect commensurate musicianship of a high order, which has been frequently re-echoed by both press and public. The Marshall Field & Company chorus is spoken of as an achievement ranking with the best in Chicago. When it is considered that but few others than crude voices were originally enrolled, too much cannot be said in praise of his accomplishment. Mr. Pape organized and is also conducting the West Suburban Choral Society of Downers Grove, which has grown to a membership of seventy-five and which has given much musical prominence to that growing community. Aside from all this, he has added to his labors the directorship of music at Buena Memorial Church.

As a pedagogue of the voice, Mr. Pape cares for a large clientele of pupils at his studio in the Fine Arts Building, Chicago, and at Downers Grove, where he resides. He is a gentleman of middle age, with a very engaging personality, modest and unassuming, so much so that these facts had to be drawn from him through utmost diplomacy. His power of command is found in his sincerity of purpose, dignity and high aims in all matters pertaining to music, particularly sacred music, all of which bode for him a continuously brilliant career.

Ethelynde Smith Sings at Boys' School

An audience of approximately 800 attended the recital given by Ethelynde Smith at the Phillips-Exeter Academy, a select boys' school. The soprano was given an enthusiastic reception, and in addition to her programmed numbers gave four encores.

Os-ke-non-ton Recital January 22

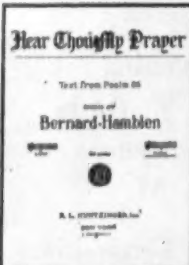
Os-ke-non-ton, Mohawk-Indian singer, announces his first New York recital at Town Hall, January 22, with Blanche Barbot at the piano. He is the pupil of Joseph Regneas.

Ellen Ballon in Recital

Ellen Ballon, pianist, remembered here as a child prodigy, will give a recital in Aeolian Hall on Wednesday afternoon, January 7.

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DAQUIN

By Clarence Lucas

Daquin must have been a wonderful man, so wonderful, in fact, that when we peer into the dim and vanishing panorama of musicians who have lived and worked and passed away during the past two hundred years, we can discern a few men placed a little higher than their fellows and still distinguishable from the unremembered shadows all around them. One of the musicians who has not yet sunk into the depths where every man will one day be forgotten, is Daquin. From time to time pianists play his bright little melody called *Le Coucou*.

Do not turn up your noses at Daquin's Cuckoo, you young composers. It may be very easy to write something which appears to you more important, more effective, more musical, more up-to-date. But can you compose a little piece which the public performers of the day will play two centuries hence when your more important composition is no longer up-to-date, but most tediously old fashioned?

Biographical dictionaries give the dates of Daquin's birth and death, together with a few facts of more or less importance concerning his work. But biographical dictionaries are like the sailors on watch during a voyage across the Atlantic, who tell us that the speck on the horizon is an ocean liner as big as our own ship. If we could approach the speck we would find it grow bigger and bigger until it towered over us. And if we could be carried back to days of Daquin we would find his name on tongues of the inhabitants of his Paris and see the great crowds following him from church to church whenever he played the organ.

Daquin was not only a musician of immense popularity during his life, but he was fortunate in attracting the attention of Louis Sebastian Mercier, who has left a graphic description of Daquin in his famous volumes, *Les Tableaux de Paris*, and enabled the readers of today and future generations to live in imagination the life of the Parisians during the stirring times before and after the French Revolution of the eighteenth century.

Even in translation the words of Mercier have the ring of vitality and truth in them:

"Where then is this astonishing Daquin who has enraptured me so often? Dead, in 1772, and the organ with him! His shade seems to hover now and then above the head of Couperin.

"The crying abuse of having nothing but passages at the finger tips is so general, in default of genius and hard work, that popular songs have conquered the organ to such an extent that nothing remains of the majesty which belongs to a temple. Even the Christmas carols, which Daquin varied so perfectly, are now so disfigured that they are but the coarsest of ballads. Only the words are omitted.

"The organ is the king of instruments; it contains everything. Clénot, the only excellent maker alive, has very much improved this astounding machine. The opening of his organ in Saint-Sulpice, this year 1791, reminds me of a scene in the Sainte-Chapelle de Paris on a similar occasion. Daquin was arbiter. This musician of seventy-five performed miracles, and all his hearers exclaimed 'His genius is mightier than ever. He has the fingers of a man of twenty!' It was his melodious swan-song. Daquin was in his tomb within three months.

"Once at a Christmas midnight mass, Daquin imitated so perfectly on the organ the song of a nightingale, and without in the least disturbing the singing with this embellishment, that the greatest surprise was universal. The treasurer of the parish sent a Swiss guard to the headless on the vaulted roof and the pinnacle of the church. Not a nightingale to be seen. It was Daquin!

"When the organ of Saint-Paul was being rebuilt the builder left only the choir organ, that is to say a very small organ for accompanying the service. There were neither trumpets nor pedals. Only one keyboard remained. The carcas of the grand organ was absolutely empty. Nevertheless, when Daquin played his *Te Deum* on Saint Peter's even the congregation was larger than ever, for he seldom played. No one noticed that so much of the organ was missing. The accompaniments were complete, and the worshippers heard the roaring of the *pédale de flûte* which did not exist. Great commotion among the organ builders who were present! 'But you left the pedals,' said they to Clénot. 'No, on my oath.' 'But how is it possible?' Heavy bets. When the *Te Deum* was over they mounted to the organ loft, they examined, they searched, but they only found the extraordinary man who had so thoroughly deceived even the organ builders. As soon as the organ was overhauled and augmented with bombards the festival of Saint-Paul was

announced in the public bills. Prodigious crowds! In fact every part was so jammed that it was impossible to move—choir, nave, aisles, side chapels, outer rooms, the two vestries, the top galleries, the organ stairs, the halls, the entrance. Sainte-Antoine street was filled with carriages as far as the Célestins. That was the day when Daquin, sublimer than ever, thundered in the *Judex crederis* with such profound and vivid effect that the hearers shuddered and turned pale.

"There have been organists, but Daquin was Daquin."

And is it not true that Daquin was a wonderful man? A mighty organist who can sway at his will the vastest of congregations, a skillful juggler who can outwit the organ builders assembled to listen to him, a wag who can send headles on fool errands looking for nightingales at Christmas, a melodious composer who can make a buoyant little fragment float for two long centuries down the relentless stream of Time, is not to be found in every village.

Mozart Society's First Choral Concert

John Charles Thomas, baritone, assisted the Mozart Society at its first private evening concert, Hotel Astor, December 16, the program being broadcasted over the radio. He sang *Eri Tu* (Verdi), and in this his finished art shone so resplendently that he had to sing again, *Land of the Sky-Blue Water* (Cadman). Three French songs, by

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RHYS MORGAN

Erlanger, Ravel and Pessard, brought him similar rousing applause, the singer responding with *Eyes of Blue*. Old Skinfint (first performance) by Howell, with a sardonic "ha! ha!" at the close, and *The Wandering Jew* (Morris) were notable songs of his third appearance, these being followed by an Irish ditty, *Mother o'Mine*, and *The Old Black Mare*, in all of which his inimitable style, humor and clean-cut enunciation carried to the farthest nook. Appropriate Christmas songs by Perillou and Chaminade, sung in French (Margaret Northrup singing an incidental solo), were succeeded by *Goin' Home* (Dvorak) and *Ole Uncle Moon* (Scott), the choral singing splendidly. The principal choral number of the evening was *The Dark* (David Stanley Smith, of Yale University), and this serious work, so full of beautiful harmonies, gave Alma Beck opportunity for excellent singing of the incidental solo. *Honey Chile* (Strickland) and *Wake Thee Now, Dearest*, a lively Czech-Slovak folk song (arranged by Deems Taylor), closed the program with éclat.

Conductor Richard T. Percy has voices of unusual beauty in this choral, and utilizes them to the utmost. Serious study brings artistic results, exemplified in the singing of the Mozart Society Choral. Charles Gilbert Spross played the choral accompaniments, and Lester Hodges those of Mr. Thomas. The Nicholas Orlando Orchestra played inspiring dance music. All the boxes were full, with every seat on the main floor occupied.

The annual pageant, ball and carnival of January 27, *A Trip Around the World*, promises to be a notable affair.

Prominent Artists at Great Northern

Among prominent personages in the musical world registered recently at the Great Northern Hotel in New York were the following: Leff Pouishnoff, Russian pianist; Eugene Goossens, composer and conductor; Mr. and Mrs.

Loudon Charlton (Helen Stanley); Vladimir Shavitsch, conductor; Kenneth Curwen, English music publisher; Ursula Greville, English singer and editor of *The Sackbut*; F. Curci, vocal teacher; Katherine Newsom-Jewell, singer; Carl Friedberg, pianist; Claire Dux, soprano; Mrs. S. de Coppet; Siegfried Lavoie-Herz; Gitta Gradova, pianist, and Jan Adamski, violinist. Among the leading Russian dancers now in this country, the following have been guests at the Great Northern: Mordkin, Mlle. Arshansky, Lydia Senyonova, Tamar Karsavina and her dancing partner, M. Vladimiroff.

Netta Craig a Busy Artist

Netta Craig includes among her recent appearances costume recitals in Pennsylvania and New Jersey. She was reengaged at Asbury Park, N. J., for a sacred concert. October 28 she made her third appearance as soloist for the Woman's National Democratic Party at the Wardman Park Hotel, Washington, D. C., and was soprano at the third annual music festival at the Congress Street M. P. Church, Washington, on November 11. For the fourth consecutive season she sang *The Messiah* with the Washington Choral Society at the Central High School Auditorium, also in the National capital, December 16. During this month and January Miss Craig will give costume recitals in Washington at the Eastern Presbyterian Church, Y. W. C. A. of Washington, Sixth Presbyterian Church and the Brightwood Park, M. E. Church. In addition to other forthcoming engagements Miss Craig is booked for an appearance with the Canadian Society and at St. John's P. E. Church. During the week of January 4 she will sing with the Army Band at the opening of the new Washington Auditorium, Mount Alto Government Veterans' Hospital.

Miss Craig's tour in February includes Mt. de Chantal, Convent of the Visitation, Wheeling, W. Va.; First Methodist Church, Wheeling; Youngstown, Bethany, and Cleveland. Another New Jersey tour is being arranged for March.

Florence Jones' Pupils in Recital

Pupils of Florence Irene Jones were heard in an interesting violin recital at her studio on December 12. There were solo and ensemble numbers, and Rose Dirmann, soprano, assisted by giving a group of songs. The ensemble, consisting of about a dozen young violinists, was heard in *Petit Duo Symphonique* (Tours), *Pizzicato Gavot* (Pache), *Marcia Turca* (Mozart) and *Zigeunermusik* (Mohr). A unique feature of the gypsy music was the introduction of tambourines and cymbals. Miss Jones has used such means as this to develop rhythmic feeling in her pupils and with successful results. The soloists were Ethyl Rehberg, Lillian Rehberg and Frieda Schwartz, who were heard, respectively, in *Dance and the Gnomes* (Sybold), *Tanz* (Lully) and *Hungarian Dance* (Brahms). In the various numbers the violinists displayed many commendable qualities which bespoke excellent training.

Rose Dirmann's lovely soprano voice and artistic style were much enjoyed in a Mozart aria from *Il re Pastore*, *Absent* (Metcalfe), and *Blumchen am Hag* (Abt.). She was admirably accompanied by the ensemble class. Charlotte Rado supplied the piano accompaniments.

Rubinstein Club Activities

The Rubinstein Club, Mrs. William Rogers Chapman president, will celebrate "Presidents' Day" at the next afternoon musicale of the club, January 6, in the Grand Ball Room of the Waldorf Astoria. This is always one of the gala days of the club functions and an elaborate program has been arranged. *The Marriage of Figaro*, Mozart, in English, given by the Hinshaw Opera Company, with seven solo artists, orchestra, costumes and scenery, will be presented. The guests of honor are to be the presidents of prominent women's clubs of New York and Brooklyn, about 150 in all.

The president of the club, Mrs. Chapman, recently gave a tea at the Waldorf to the members of the membership committee.

The date set for the second private evening concert is January 27.

Roderick White Returns from Tour

Roderick White has just completed a tour of concerts in his own State, Michigan, the most important of these being his appearance on December 3 as soloist for the Mary Free Bed Guild of Grand Rapids. The artist met with an enthusiastic reception.

The Grand Rapids papers commented in no uncertain terms. The keynote of their remarks was that he has made tremendous progress since his last appearance in Grand Rapids two years ago.

J. H. DUVAL

Voice Specialist

has returned from Europe where he arranged the debuts for several of his pupils who are now successfully appearing in opera and he is at present teaching at his New York Studio

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ENGLISH COMPOSERS IN NORWAY

Arnold Bax Scores a Success in Christiania—A Piquant Anecdote Concerning Delius

Christiania, November 20.—November Woods, by Arnold Bax, was recently performed by the Christiania Philharmonic Orchestra. This great lyrical tone-picture, which has already won international fame, aroused the greatest interest both amongst the public and in the press. Amongst the foreign novelties produced this season, November Woods is beyond doubt the most distinguished.

Frederick Delius is also especially well known in Norway. He has lived much in this country, was a close friend of Grieg, and, if I am not greatly mistaken, his wife is Norwegian. Several years ago Delius was the innocent cause of a sensational episode in our principal theater, when there was actually some revolver-shooting, although without serious results. Gunnar Heiberg, the greatest Norwegian dramatist since Ibsen, had written a play for which Delius was commissioned to write the incidental music. In this comedy, Heiberg, in a manner as witty as it is disrespectful, ridicules our national assembly and its "silly parliamentarism," and Delius had also, as was right and natural, maintained the same grotesque style in his music. Amongst other things, the composer had taken the Norwegian national anthem ("Yes, we love this land") and parodied it in an extremely amusing, cacophonous manner. The play aroused a storm of indignation in Christiania and had to be withdrawn after a couple of performances. But still greater fury on the part

of the public was expended on the music owing to its maltreatment of the revered national anthem. During the second performance of the piece a gentleman in the pit sprang up and fired a shot at the conductor, perhaps in the belief that Delius himself was conducting. Neither the conductor nor anyone else was hit. But it is said to have been not quite safe for the distinguished English composer to go about in Christiania in those days.

REIDAR MJOEN.

Farnam's Organ Recitals

The December 22 recital of Lynnwood Farnam, at the Church of the Holy Communion, brought an international program, with novelties, including three Chiddingfold Pieces by the English composer, Thomas F. Dunhill,—they were Canticum Fidei, The Warrior's Daughter and The Vision of Richard Peyto. The Canadian organist, Arthur H. Egerton, was represented by his improvisation on O Come, Emanuel, still in manuscript, and both these works interested the good sized audience. The climax of the evening was Max Reger's Fantasia on Ein Feste Burg (Luther's Reformation Hymn), recently played for the first time in America by Frederick Wiedermann at the Wanamaker Auditorium, and later on the splendid Austin organ at the Greene Avenue Baptist Church of Brooklyn. The December 29 program (8:15 p. m.) consists of Fugue

and Variations (Widor), Four Versets (Dupré), two pieces from Cathedral Windows (Karg-Elert), the choral prelude, A Rose Breaks Into Bloom (Brahms), short pieces by Boellmann and Maleingreau, and closing with the Carillon-Sortie (Mulet).

Four Bach recitals will be given by Mr. Farnam on Monday evenings in February; there will be no January recitals.

Dux at Aeolian Hall January 5

Claire Dux's program for her first New York recital in several seasons contains two groups of songs in English, most of them by American composers. Deems Taylor, Henry Hadley, John Alden Carpenter and the gifted young blind composer, Beatrice Fenner, are represented. Miss Fenner came to Miss Dux's notice recently in California. The soprano was so impressed with the talent of the young composer that she promised to present some of her works at her New York recital, which takes place on Monday evening, January 5, at Aeolian Hall.

Cuthbert Sings Dvorak Te Deum

Frank Cuthbert was the baritone soloist at the performance of the Dvorak Te Deum given at St. Bartholomew's Church, New York, on December 2. The New York Symphony Orchestra and the choirs of the Church of the Ascension, St. Bartholomew's Church, St. George's Church, The Church of the Incarnation and The Church of St. Mary the Virgin took part in the performance.

JOSEPH SCHWARZ

BARITONE

of the Chicago Opera Company

Press Reports of Recent European Appearances:

Der Tag, Vienna, October 29, 1924. (Under heading of " . . . as Rigoletto at the National Opera House.")

"Joseph Schwarz sings the role with far greater nobility, in genuinely classic Italian style, while . . . sings it in a detached manner, his tone losing sonority in the upper register, and in the middle and lower registers placing the voice by a different method."

Neue Freie Presse, Vienna.

"He has reached the point of the highest development, and one must characterize his attainments as truly masterly. He passes into head register and falsetto without the least perceptible break, his piano and mezzo voce are of unusual polish, the breath control admits of a perfect vibrant legato and correct phrasing. Schwarz thus sings such things as the Verdi arias with a bel-canto hardly attained by other singers."

Neues Wiener Journal.

"One of the high lights of the concert season was that of Joseph Schwarz, who offers the art of bel canto in a masterly manner."

Pester Lloyd, October 12, 1924. By Prof. G. Molnar.

"The voice of Joseph Schwarz filled Academy Hall yesterday with the sonority of an orchestra. It is a voice that is acclaimed as among



Photo by Hartsook

the most powerful in European and American opera houses. Into the deep tones of Rigoletto it sinks as into the sea depths of tone, and with like grandiose fullness and romantic breadth it climbs out of the demoniacal twilight to the sunlight heights. With this beauty of tone is found perfect technical control which unites the melodic phrases into a perfect whole. Dramatic fire was expressed in the rendition of Handel's Grazie Signor—a wonderful exhibition of long sustained phrases without break or pause. It is indescribable how in the aria from the Masked Ball the singer made a gradual crescendo, yet having in reserve an additional burst of tone for the powerful climax, and how every crescendo and decrescendo was absolutely smooth and under perfect control, and even the softest passages full of deep tonal resonance and the entire production full of changing light and color. This, indeed, is vocal mastery. For this one night the entire pomp and circumstance of the opera of the olden time is brought back to us."

Budaester Zeitung, October 12, 1924.

"Joseph Schwarz, formerly leading baritone of the Vienna Opera, won last night a sensational success, for which he has to thank chiefly his singing of the opera arias. Even the songs on his program were interpreted with a certain operatic style, with broad, wonderfully decorative lines and with prodigality of effect. The public greeted him with an ovation."

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KIMBALL PIANO

LEONORA CORTEZ'S DETERMINATION WINS

It is a good thing for a musician to come from a musical family. Though others have equal talent and struggle upward to success, they have not the privilege of living with music in its material as well as its artistic side as do those whose parents or relatives are professional musicians. It was thus with Leonora Cortez, pianist, already distinguished although she has scarcely more than made her debut. Her father has been for years an orchestra player, member of the Philadelphia Orchestra, and playing one of the most difficult and exacting instruments of all, the English horn, and, of course, its small brother, the oboe.

Miss Cortez must have grown up with music, hearing it, talking of it, knowing the difficulties to be encountered in a musical career, knowing the essential difference between greatness and mediocrity. It is a lack of complete comprehension of this difference that holds many students back. They do not appreciate the gigantic proportions of the task they have set themselves, and though they may be told, they cannot conceive it because, after all, nothing teaches except experience.

And so Miss Cortez, having the talent, the energy and perseverance, and knowing exactly how high the hill was that had to be climbed, went to work and climbed it with such success that when she made her debut in Berlin a month ago she received the commendation of the critics with a unanimity that was unmistakable in its impressiveness.

Alberto Jonas, who taught Miss Cortez, had the kindness to bring her in for a visit to the MUSICAL COURIER on her return from abroad. She proved to be a young girl of prepossessing appearance, a pleasant, quiet manner, quite unwilling to talk about herself, with a smiling wisdom that said as plainly as words that the world and the critics must wait and see, and that she herself appreciated the fact that nothing she could say would advance her success or recognition to the smallest degree.

Which is quite right. But it did emerge from the conversation that she had a string of concertos at her fingers' end, that she had certain convictions as to program making, and that a certain dramatic element entered into the giving of her Berlin concerts. This arose from a variety of circumstances. It had been decided to give the third concert of the series with orchestra, directed by Professor Hagel, and the selected program included the Mozart concerto in C minor, Tchaikowsky in G major and Liszt in A major.

A massive program! But it could not be done, for it was discovered at the last moment that, as a result of war conditions, the orchestra parts and score of the Tchaikowsky concerto were out of print and unavailable. This demanded an almost entire change in the program. Fortunately Miss Cortez had a repertory prepared from which to choose. She suggested the Volkmann Serenade in F major, and the Saint-Saëns concerto in C minor.

But when Saint-Saëns was mentioned there was a protest. Saint-Saëns! In Berlin! Was it not Saint-Saëns who, during the war, said such unforgivable things about Germany? Saint-Saëns, so Miss Cortez was told, was not being played in Berlin. Miss Cortez, however, is American, and that makes all the difference in the world. For she has the American's spirit of independence, and the American's freedom from prejudice, and she decided that, though Saint-Saëns was not being played in Berlin, she was going to play Saint-Saëns in Berlin.

She did, and the result was just the opposite of what had been predicted. Instead of arousing displeasure, the Saint-Saëns concerto was received with such hearty applause



Kubey-Rembrandt photo

LEONORA CORTEZ.

that it cannot be doubted that this opening wedge will add to the growing admission of French things into Berlin.

It is hardly the place here to quote press reports, and some of the Berlin reports of the three Cortez recitals have already been printed for the information of MUSICAL COURIER readers. Her programs, however, may be given in their general outlines. She played at her first concert Bach, Busoni, Beethoven Sonata op. 110, Chopin, Jonas, Arensky, Brahms, the Paganini variations, Debussy and Liszt. At her second concert she played two preludes and fugues by Bach, a Toccata and Fugue by Bach-Tausig, Liszt's B minor sonata, a group of Chopin and a group of Liszt. The third concert began with Mozart in C minor and included the Volkmann and Saint-Saëns works already mentioned.

At home again, Miss Cortez already is scheduled to play with the Philadelphia Orchestra and will give some recitals in the near future.

Morgan and Stanbury for Spartanburg

Both Rhys Morgan and Douglas Stanbury have been engaged for the Spartanburg Festival through Roger de Bruyn. Mr. Morgan, Welsh tenor, continues to win favor

throughout the United States on his first extended concert tour. A telegram from the conductor of the Canto Club of Marion, Ohio, says: "One of the most enthusiastic audiences greeted Rhys Morgan as the greatest tenor since Evan Williams. Canto Club and the public enthusiastically gratified."

Lynette Gottlieb's Career

Lynette Gottlieb revealed a surprising talent for music from infancy, and made her first appearance on the concert stage when only three years old, on which occasion she astounded the critics by her extraordinary talent. The evening Journal wrote: "Lynette, who is an infant wonder, played upon the piano with remarkable proficiency," while the New York World said: "It was wonderful to see how a child by the name of Lynette Gottlieb, who is only three years old, played upon the piano with her baby fingers."

Lynette Gottlieb is the daughter of Moysa Davidowitz Gottlieb, who as a symphony conductor entertained the crowned heads of Russia and England. She received her early musical training from her father. Her environment enabled her to hear the best in music and associate with artists of recognized standing, which, together with the exceptional home influence, thoroughly moulded her future.

As part of her training, little Lynette frequently appeared in public concerts, not with the intention of exhibiting her



LYNETTE GOTTLIB.

stunt virtuosity, but solely to establish an intimacy with audiences which has been of inestimable value to her throughout her entire artistic career. She studied later in New York with Eugenio de Pirani, of the Berlin Academy of Music, appearing with him and Alma Webster-Powell, soprano, in several recitals.

In 1917 she entered the Institute of Musical Art, studying first with Carl Friedberg and then with Edwin Hughes. During this time she appeared in Aeolian Hall, New York, as soloist with the orchestra of the Institute of Musical Art, Frank Damrosch conducting; also at concerts in the Brooklyn Academy of Music, and at various musicales in New York. Miss Gottlieb studied at the Fontainebleau School of Music in France, under Philipp, during the summer of 1923, and since her return to America has been active in recital work and teaching. Her New York recital, which is scheduled for early in 1925, is looked forward to with pleasurable anticipation.

Six Recitals in Twelve Days for Schnitzer

To give a series of six recitals in twelve days, and to have these appearances closely following one another taking the artist from Boston, Philadelphia, Chicago, Los Angeles and San Francisco, to London, Paris, Berlin and Vienna, is an undertaking far beyond the ability of any ordinary person. Germaine Schnitzer, pianist, has announced that such is her plan for this season, and the only expression of opinion has been one of admiration and interest, for no one doubts but that she is fully capable of carrying this plan to fruition. In each city Mme. Schnitzer is to give an historical series of romantic music for the piano, as outlined above, and this series will include the more important and characteristic works of Weber, Schubert, Mendelssohn, Schumann, Chopin and Liszt. Mme. Schnitzer's purpose in giving the recitals on alternate days is to keep the work of one composer clearly before the listener, while he hears that of his immediate successor, and in this way the subtle influence of one master upon the next is best shown. Mme. Schnitzer's musical knowledge joins with her skill as pianist in presenting these recitals so that they afford the utmost enjoyment to music lover as well as student.

Critics Praise Vichnin's Recital

"Sound musicianship, distinction in his art, intelligence, interpretative power and breadth of view, restraint and sonority" was the comment of Henderson of the Sun in the December 4 issue, regarding the New York recital of Edmond Vichnin. "Big lines and logic of statement" said Downes of the Times, while Warren of the World spoke of his power and musical comprehension. "Polished runs, firm touch," said the Herald Tribune. Liebling in the New York American said: "Unusual control, quiet ease, many varieties of brilliant touch with musically dignified conception." "Imaginative interpretation," said the World. Young Mr. Vichnin's success in concerts in Berlin and Vienna last summer was witnessed by his teacher, Adele Margulies.

PRINCE of the DESERT

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Alla turca. Allegretto
2. Prelude, Aria and FinaleCesar Franck
- 3.a. Cubana }De Falla
b. Andaluza }
- c. La Maja et le Rossignol }Granados
d. Spanish Dance No. 6 }
- 4.a. Nocturne, E Minor, Op. 72 No. 1
b. Etudes Op. 10, No. 12
Op. 25, No. 7
Op. 25, No. 2
Op. 25, No. 3
c. Ballade G Minor, Op. 23

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STUDENT RATES

Photo by
Florence Vandamm

TOSCHA SEIDEL

Triumphs in Scandinavia

"A mighty master of his instrument."

—Christiania Dagbladet, September 4, 1924

From "Aftenposten," 4th Sept., 1924.

Toscha Seidel had of course a full house for his concert in the University Hall yesterday evening, for he is one of the pronounced favorites of our public, one of those who are not forgotten, even when several years elapse between each visit.

The young master-violinist has now appeared once again in Christiania and has charmed with his brilliant art the keenly-interested musical public of our city.

Toscha Seidel's playing is especially characterized by ardent feeling, often rising to impetuous passion. He reels out no conventional phrases, academic coldness is alien to him, he cannot stand unmoved by the music he interprets; on the contrary, one feels that he always lives in the message he is conveying at the moment by his notes, and these notes seem to flow up from the depths of his heart with the unstudied freshness of improvisation.

His technique Toscha Seidel has, as we know, acquired when he was still a child. Now he is a perfect virtuoso, and there lies intense power in his broad strokes, while his tones are at once powerful and ingratiating.

There was only one novelty on his program yesterday: "Indian Snake-Dance" by Burleigh, a very beautiful and attractive number, with its broad ballet-music style. With this composition the violinist completely captured his audience. It had to be played twice, and afterwards there were constantly increasing demands for encores, which were also for the most part acceded to.

Otherwise, all the works, both great and small, were brilliantly executed. We heard a concerto by Nardini, of the old Italian school, who seems of late to have come into fashion again. Also Saint-Saens' great and effective concerto in A-minor, a romanza and rondine by Beethoven, a Hungarian dance by Brahms-Joachim, as well as Wieniawsky's polonaise in D-major, besides extra numbers. Hjalmar Borgstrom.

From "Dagbladet," 4th Sept., 1924.

Toscha Seidel is a mighty master of his instrument. We have followed his development since he was a yard high, the infant prodigy from the early days of the war, and it is almost with a kind of parental pride that we read of his triumphs all over the world.

His art must now be measured by the highest standard. Toscha Seidel is a dazzling virtuoso, but the vital point is that the artist in him proves to be greater still. In a young musician's development this will always be the critical point. He may amaze us with his unrivalled dexterity with bow and left hand, but we note that this is a secondary matter and merely a means for the violinist, while the tone, the self-abandonment, the music, the soul are for him the most important. At the proper moment there can be a sweetness and beauty, an intensity and a noble, simple purity in Toscha Seidel's interpretation that are absolutely bewitching.

From "Tidens Tegn," 4th Sept., 1924.

One of the darlings of the Christiania musical public, Toscha Seidel, yesterday gave a concert in the University Hall. He has advanced still



further since his last visit and now stands at the summit of his art. He is a master of the violin, with that we have said everything. It is unnecessary to speak further of his beautiful, rich, luxuriant tones, his brilliant command of technique, his sound musical interpretation, perfect phrasing and glowing temperament. All this we know from before. Only it all appears in an intensified degree. To this, no doubt, the magnificent instrument he uses also contributes its share.

The program gave Seidel an opportunity of displaying with brilliance the most various sides of his rich talent.

Arne van Erpekum Sem.

From "Morgenbladet," 4th Sept., 1924.

The golden violin,—the name is a good expression for Toscha Seidel's splendid instrument and for the notes he draws forth from it. Like golden sunbeams they bring with them light and pure air. Like light and air they banish everything that is unwholesome and impure, and remove all the masses of gray dust that may have been deposited in the minds of men during the daily struggle for existence. Everything is bright and radiant. In an elegiac song like the wonderful second movement in Pietro Nardini's "Violin Concerto" these tones disclose to us a glimpse into the finest and tenderest

feelings of the heart. Or else they soar aloft as in Saint-Saens' "Concerto in A-Minor" and in Beethoven's "Romance" and "Rondino." A flight of such irresistible power that the hearers long to follow this heaven-aspiring violinist up to the heights.

The renewal of acquaintanceship between Toscha Seidel and his friends took place yesterday in the University Hall under the most pleasant circumstances. The densely-packed house testified its joy at this meeting after 3 long years of separation. It was one of the great events in the musical life of the city.

From "Orebladet," 4th Sept., 1924.

Toscha Seidel is something apart. We have heard a legion of splendid violinists since he made his debut here, but his power is just as wonderful as ever. Had he lived in the dark Middle Ages he would have been burned alive as a wizard,—if indeed he had not at the last moment bewitched even his executioners. In the presence of such genuine, all-conquering art it is purposeless to go into details. Toscha Seidel is, in short, the chosen darling of the Muses; he has already brought the world to his feet. What is it that effects this? Perhaps the fact that he does not merely play his pieces, but lives in them, with life and body. He weeps with the composers, laughs with them, worships with them. Can we wonder that people become enthusiastic almost to madness.

Seidel's new violin is a miracle. Since it has cost its owner 25,000 dollars, it is, to be sure, more or less in duty bound to sound like a voice from heaven. And it really does so. Its tone is to a rare degree soft and ingratiating, but at the same time it revels in festive splendour. In chord-playing it sounds as full-tones as an entire orchestra. A more beautiful D-string I do not think I have ever heard on any violin. And its flageolet-notes really sound like tones "from another world."

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Long Beach Press:

"Florence Wright has a powerful voice with considerable beauty of tone."

GREENWICH, CONN.

Greenwich Press:

"Miss Betty Burke in her rendition of the Aria from The Pearl of Brazil was particularly pleasing. The beautiful quality of her voice and the clearness of her high notes were perhaps more noticeable in this than in any other number."

VANCOUVER, B. C.

Vancouver Daily Province:

"Virginia Livingston approaches her part with a clarity of attack and a definition and a purity of enunciation seldom equaled on the operatic stage."

EL PASO, TEXAS.

El Paso Herald:

"Mildred Perkins, the soprano, has an extra splendid voice."

EVERETT, WASHINGTON.

Everett News:

"Miss Esther Carlson, soprano soloist, rendered a variety of difficult selections with supreme artistry, completely winning the heart of the huge audience that packed the hall to the doors."

SALT LAKE CITY, UTAH.

Deseret News:

"Florence Wright as Leonora won the audience with her beautiful singing."

WATERBURY, CONN.

Waterbury Republican:

"Miss Betty Burke has a strong coloratura soprano voice of great range."

SEATTLE, WASHINGTON.

Seattle Post-Intelligencer:

"The best of these was Tosti's Goodbye sung by Virginia Livingston."

BINGHAMTON, NEW YORK.

Binghamton Sun:

"Mildred Perkins sings with extraordinary ability and eloquence. She is doubly fortunate in her musical endowment since she has a voice of most uncommon range, freshness and capability of dramatic expression, and has also the intelligence as a musician which so many singers lack."

VICTORIA, B. C.

Victoria Daily Times:

"Virginia Livingston brings to her work a clarity of tone and a range of voice that is wholly appreciated by the audience."

HAMILTON, CANADA.

Hamilton Spectator:

"Miss Wright is undoubtedly the star of the Opera Company and displayed a powerful, well trained voice and much dramatic ability."

BOSTON, MASS.

The Boston Herald:

"Miss Maude Young has a lovely lyric soprano voice which she uses with much ease and artistic expression."

BUFFALO, N. Y.

Buffalo Courier:

"Miss Maude Young, the soprano, possesses a beautiful clear voice which showed to great advantage in the trio from Brant."

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**OSCAR SAENGER SPEAKS TO EUROPE
VIA RADIO**

[Saturday evening, November 29, Oscar Saenger, by the invitation of Heber MacDonald, manager of the WAHG broadcasting station at Richmond Hill, Long Island, New York, made a brief address to England, Germany, Italy and France, speaking to each country in its own language. Mr. Saenger's main theme was the artistic accomplishment of each country, and the value of this in the development of the artistic life of the United States and of the inter-relations established between these countries and our own through the arts, especially the art of music, which, as Mr. Saenger says, because of its universal appeal to all classes is a more powerful factor for world peace than all the pour-parlers of the politicians. These addresses, which are appended, were heard by thousands, judging by the messages received from many who listened in and who have requested a copy of the text. They will be of interest to our readers.—The Editor.]

GREETING TO OLD ENGLAND!

To our Mother Country, and to her artists, authors, poets, musicians! To the land between whom and ourselves is the powerful bond of language! What do we not owe to England? To the inspiration of her marvelous literature, to Shakespeare, to Milton; to her long line of novelists from Austen down to Wells; to her men of science, Newton, Darwin, Herschel; to her great statesmen, her law-givers, to the men who have carried to the ends of the earth the noblest ideals of freedom and personal liberty!

In music we owe to England especially the oratorio, that grand form of sacred music, that has come down to us from early English writers, with undying lustre added by Handel and Mendelssohn, who found opportunity and encouragement there. Edward Lloyd, Ben Davies and Francon Davies have been for us fine models of superlative oratorio singers.

The stage in America owes much to the great English actors who have come to our shores. What a brilliant galaxy of names—Macready, Kembel, Fechter, Sothorn the elder, Henry Irving, Forbes Robertson, Adelaide Neilson, Ellen Terry, and many others. What glorious nights they have given us, what an inspiration their art and their productions! To England we look for cooperation in all that is best, in all that we strive to do for the world—for it is we, her children, who shall carry on the torch she has lighted, down through the corridors of time that shall echo to the tread of millions yet to come, who will find here their opportunity to live, and grow, and die—but not in vain.

All hail to England!

GRÜSSE AN DEUTSCHLAND

An ihre Poesen, Künstler, Musiker; an das Land das uns Goethe, Schiller, und Heine gab; welches durch die Heroen der Musik, Bach, Handel, Beethoven, Schubert, Schumann, Brahms, Wagner, Strauss, die ganze Welt verschönigte. Goethe's Faust und Wagner's Tristan finden die nämliche Anerkennung in den Staaten wie in Deutschland selbst. Alleine das Deutsche Lied übte einen grossen Einfluss in unsern Lande auf die Musik und unsere Componisten.

Es waren die Deutschen Musiker Carl Bergmann und Theodor Thomas die Kammer-Musik einführen und auch später die ersten Symphonie Konzerte gaben. Der Einfluss Theodor Thomases in der Musik der Vereinigten Staaten, war weit reichen. Er war eine der ersten der ans der Musik Wagner's bekannt machte.

Leopold Damrosch gründete die Oratorio Gesellschaft und machte uns mit den wunderbaren Werken von Bach, Handel und Mendelssohn bekannt, und später als Direktor der Deutschen Oper führte er die bekanntesten Deutschen Opern auf. Seinen nachfolger, Anton Seidl, verdanken wir die erst aufführungen der grossen Wagnerschen Musik-Dramen.

Deutschland schickte uns viele wunderbare Sänger, Lilli Lehmann, Amalia Materna, Marianne Brandt, Albert Niemann, Heinrich Vogl, Max Alvary und viele andere. Die grössten Dirigenten an der Oper so wie in den Symphonie Gesellschaften, waren Deutsche. Nur um ein paar Namen zu nennen, Wilhelm Gericke, Arthur Nikisch, Felix Mottl und Gustav Mahler.

Auch viele grosse Schauspieler kamen zu uns und führten die besten werke der Deutschen Dichter auf, und Die Meininger Gesellschaft gab Shakespeare Vorstellungen besser als die besten auf der Englischen Bühne. Von den Schauspieler wollen wir nur nennen—Adolf Sennenthal, Ludwig Barnay, Ernst von Possart, Agnes Sorma, Heinrich Conried welcher nicht alleine ein guter Schauspieler war, gründete das beste Deutsche Theater in New York, und war später der Direktor der grossen Oper.

Von den Deutschen Philosophen, die einen grossen Einfluss auf unser Leben übten, man denkt an Kant, Schopenhauer, Hegel, Fichte und Eucken.

Von den Malern und Sculptoren fehlt uns die zeit zu sprechen. Die ersten Deutschen Binwanderer brachten uns das Deutsche Lied, den Tannenbaum, und das Bedürfniss für alles schöne in der Kunst.

HEIL DEUTSCHLAND!

Mit Heine sage ich:

"Deutschland hat ewigen bestand,
Mit seinen Eichen, seinen Linden,
Werd' ich es ewig wieder finden."

A FRANCE

Salutations, au Pays de France et aux Musiciens de France, de la part des Musiciens des Etats-Unis. Depuis l'origine des Etats-Unis, grace a l'assistance de la France, une grande sympathie a toujours existé entre ces deux pays, et depuis la guerre mondiale cette amitié est devenue plus en plus forte. Mais la chose qui fortifiera encore plus cette union, ce sont les arts et surtout la musique, qui est universelle.

Dans nos salles de concert, nous avons le plaisir d'entendre les chefs-d'oeuvre de César Franck, de Chabrier, de Debussy, de Ravel et de beaucoup d'autres compositeurs français. Et ces grands compositeurs nous les avons adoptés comme s'ils étaient a nous, car bien 'ils soient Français de naissance ils appartiennent au monde entier. Dérrièrement lorsque la nouvelle nous est arrivée de la mort de Gabriel Fauré, nous l'avons pleuré tout aussi sincèrement que son pays natal, car nous admirons du fond de

notre coeur le grand travail accompli par ce grand musicien français.

A l'opéra on nous donne les belles oeuvres de Gounod, de Massenet, de Bizet, que nous aimons autant que les Français eux-mêmes. La haine est vaincue par l'amour! Et c'est pourquoi le travail du musicien est un travail si noble. Car son influence a plus de pouvoir pour l'établissement de la paix universelle que tous les pourparlers des politiciens. La musique va droit au coeur a l'ame et qu'elle soit Française Américaine, Italienne, Anglaise ou Allemande elle est toujours la bienvenue partout.

Quelle dette de gratitude ne devons nous pas aux grands chanteurs et virtuoses qui ont visités notre pays. Nous n'oublierons jamais les belles interprétations et les voix superbes de Jean et Edouard de Reské, de Plancon, de Maurel, de Calvé, de Clément, et de beaucoup d'autres. Et parmi les virtuoses en voici quelques uns que nous avons en le plaisir d'admirer et d'applaudir—Saint-Saëns, Thibaud, Cortot, Guilman.

A ce moment-ci nous avons parmi nous deux grands comédiens français, Genier et Simone, lesquels nous présentent avec leurs excellentes troupes les pieces de théâtre si admirées en France.

Je n'ai pas le temps de parler des peintres, des sculpteurs, des écrivains, qui ont toujours eu une si grande influence dans notre vie.

Et tout ceci, nous le devons a la France. Et nous souhaitons du fond de notre coeur que ce beau pays soit toujours heureux et prospère!

VIVE LA FRANCE!

ITALY

Un saluto ai musicisti italiani, agl'italiani tutti, alla grande Italia, culla della civiltà, dell'arte, dell'opera. Noi Americani siamo e saremo sempre profondamente grati alla bell'Italia per avere inculcato nei cuori delle nostre masse l'amore anzi l'adorazione per la musica. Quella musica che è gioia per il cuore e per la mente, quella musica che col suo potere misterioso e inesplicabile ci rende più buoni e più affettuosi; quella musica che più di qualunque altra forza vale e varrà sempre a mantenere la pace nell'umanità. Ed anche il grande statista Mussolini affascinato dalla musica pensa ora a dare a Roma un teatro d'opera degno della città eterna.

Rivolgiamo un pensiero ai grandi compositori italiani che hanno dato al mondo delle opere che non morranno mai. Il nostro cuore piange col vostro per avere appreso la immatura dipartita del grande e geniale Puccini, che noi abbiamo da anni considerato come uno dei nostri; poiche grandi come Verdi, Rossini, Bellini, Donizetti, Puccini, Leoncavallo nel campo della musica, Raffaello, Michelangelo, Cellini, Dante, Petrarca, Galileo, e tanti altri appartengono al mondo; ma è stata la vostra terra che ha dato tali uomini alle altre nazioni. Un saluto speciale al vostro mago dell'aria, Marconi, che ha reso possibile che la voce d'America varchi l'oceano e giunga ai nostri fratelli d'oltremare.

L'Italia ci ha anche mandato dei grandi attori come Salvini, Ristori, Novelli, Duse ed altri e la loro influenza è stata grandemente benefica per lo sviluppo ed il progresso dell'arte drammatica in America.

Non dimentichiamo i cantanti, fra i quali menzioneremo solamente Patti e Caruso, che colle loro voci d'oro hanno deliziato il mondo intero, suscitando quell'entusiasmo vero e sincero che solo la musica cantata può suscitare.

VIVA LA MUSICA! VIVA L'ITALIA!

Birdice Blye's Recent Success

Birdice Blye achieved tremendous success in her recital before the Woman's Club of Aurora, Ill., November 25. This important organization has five hundred members and a large, beautiful club house of its own.

Although advance notices had led them to expect much, the critic of the Aurora Beacon-News of November 26, wrote: "Miss Blye was a thousand times more than had been anticipated." In a long, and highly laudatory account of the recital, this critic said: "One can use all the adjectives in speaking of Miss Blye's playing," and praises "this remarkable little pianist whose golden head has been inclined so many times before royalty and the rich and great in many lands." He speaks of her "exquisite Chopin group" and "the perfection of her Debussy" and said "the ivory keys are as flowingly pliant in telling her message as would be a silvery voice."

The critic praises Miss Blye's high class program with its many ultra modern works, and says "much was added to the afternoon by her intimate little talks in explanation of the newer numbers."

Horace Britt Teaching at Curtis Institute

Horace Britt, cellist, recently played Ernest Bloch's Schelomo with the Minneapolis Orchestra, and as a result a telegram was received from Verbrughen praising him highly for the "great success" he scored in the Bloch work and also in Saint-Saëns' concerto. Although much of Mr. Britt's time this winter will be devoted to his teaching at the Curtis Institute of Music, Philadelphia, he will find time for a limited number of public appearances. His next will be a joint recital with Helen Stanley on January 12 in Fitchburg, Mass.

Erno Balogh Honored

Erno Balogh, pianist, formerly accompanist for Kreisler, was honored by being invited to play at the reception recently given by The Catholic Writers' Guild at the Hotel Plaza. Mr. Balogh has also been otherwise active, accompanying Donna Ortensia di Mignano, playing at the Amazar recital at Aeolian Hall, and at a reception of the Colonial Dames of America in honor of the Grand Duchess Cyril.

Simmons Pupil Teaching in Texas

Sallie Keith, soprano, is now teaching at Houston, Texas. She formerly was a member of the American Singers at the Park Theater and also was soloist at the Broadway Tabernacle, New York. Miss Keith is an artist pupil of William Simmons, well known American baritone.

Kibalehich Choir for Providence

The Kibalehich Russian Symphonic Choir will give a concert in Providence, R. I., on January 4.

ROCHESTER

(Continued from page 7)

ened by a fortuitous arrangement of the program, which brought a memorably fine performance of the Tannhäuser overture as the closing number—exactly the right selection to stir the audience to a mounting crescendo of enthusiasm. The conductor was called repeatedly to bow his thanks. The day was a fitting one in which to give a Rochester audience its first hearing of a new symbolic poem by Howard Hanson, the Eastman School director, entitled North and West, and given to the public only last February when the composer conducted its first performance with the New York Symphony. Mr. Hanson's new composition could have had no more sympathetic interpreter than Mr. Goossens. Together they made North and West a striking and interesting event.

Another modern on the program was Frederick Delius's A Dance Rhapsody, presented by Mr. Goossens. For the symphony Mr. Goossens selected the Mozart E flat major, and it was all sheer beauty. The orchestra played it as though it loved it. The Beethoven Cello overture of Berlioz, and Tchaikovsky's The Battle of Poltava, were familiar favorites. The audience was the largest of the matinee series this season.

HEIFETZ PLAYS TO "ARMY OF ADMIRERS"

Eastman Theater concert patrons were loath to grant Jascha Heifetz even the customary intermissions when he appeared on the evening of November 13. The violinist was gracious in his response to the continued ovations in his encores. Mr. Heifetz long ago captured Rochester music lovers and returned this year with an admirable program to find a small army of admirers awaiting him.

WILSON-KUNZ RECITAL

Raymond Wilson, pianist, and Gerald Kunz, violinist, were the soloists, November 25, in the second of the Tuesday evening series of concerts in Kilbourn Hall. Both artists were warmly welcomed and fulfilled the promise they have given in previous appearances. Mr. Wilson has a flair for the romantic in his music and plays it gently and with a distinct flavor of delicacy. Mr. Kunz displayed a smooth, even bowing and ample dexterity.

WHITEMAN'S ORCHESTRA WARMLY WELCOMED

A large and enthusiastic audience welcomed Paul Whiteman and his twenty-five specialists in jazz music to Convention Hall, on the evening of November 12. Mr. Whiteman and his clever musicians appeared in a typical program which included several thoughtful numbers as well as popular dance music. A group of new compositions by Eastwood Lane were of particular interest, notably the impressionistic Sea Burial. One portion of the program illustrated the adaptation of well-known music to dance rhythm. A gymnastic exhibition of banjo-mandolin playing by Michael Pingatore won great applause.

SCOTTISH CONCERT GIVEN

As a preliminary to raising funds to establish two Scottish scholarships—one for men and one for women at the Eastman School of Music—a Scottish concert was staged on the evening of November 28 in Kilbourn Hall. Featured on the program was the Johnston Memorial Pipe Band, an organization founded in 1919 by John White Johnston, which has won a place in musical circles. Four Scottish artists appeared: Frederic Taggart of Glasgow, baritone; Tom Hamilton of Ottawa, comic; Florence McNair of Toronto, soprano, and Jessie Alexander of Toronto in recitations. An interesting feature was the dancing of the James Smith Quartet, including Jessie Horne, Margaret and Jessie Estlick and Catherine Montleith. The pipe band was in charge of James Smith, formerly pipe major of the Argyll and Sutherland Highlanders, on one appearance, and William McQuat, pipe major of the band, who is a junior at the University of Rochester, on the other.

FAREWELL DINNER FOR GOOSSENS

Members of the Rochester Philharmonic Orchestra gave a farewell dinner to Conductor Eugene Goossens on the evening of November 15 at the rooms of the Four-Forty Club in Gregory Street. At the guest table with Mr.

Goossens were Howard Hanson, director of the School of Music; Eric Thacher Clarke, director of the Eastman Theater; Conductors Frank Waller, Victor Wagner and Guy Fraser Harrison; Robert Berentsen, Harold O. Smith, Toastmaster George Waterhouse and Arthur P. Kelly. Brief remarks were made by the guests, after which Mr. Goossens reviewed his experiences in Rochester. He was made the first honorary member of the Four-Forty Club, composed of professional musicians. Entertainment was furnished between courses by members of the orchestra.

NOTES

Cecile Sherman, of the Rochester American Opera Company, sang Christmas carols at the morning meeting of the Rochester Garden Club, November 17, at the home of Mrs. F. Harper Sibley.

The third annual concert by the Elks' Glee Club was held on the evening of November 26 in the club house in Clinton Avenue North, under the general chairmanship of Frank Frey. Soloists of the evening were Charles Sullivan, Thomas A. Wier, Harry P. Smith and H. W. Small. The outstanding number presented by the club of thirty-five voices, and one that showed the weeks of practice under the direction of Norman Nairn, was The Rosary, by Nevin. Kremer's Song of Thanksgiving was appropriate, and Heav'n, Heav'n won much applause.

Assisted by Lorraine Wyman of Boston, interpreter of folk songs, the Chamber of Commerce Glee Club gave its eighth concert on the evening of December 1, in the assembly hall of the Chamber of Commerce building. Miss Wyman's original songs and personality made an instant appeal and she also sang a song of her own arrangement, The Sweetheart in the Army. In The Nun of Nidaros, Dudley Buck, words by Henry W. Longfellow, with the incidental tenor solos sung by Ted Lloyd, the club did the best singing of the evening. The club comprises thirty-six well trained voices, under the leadership of Stanley W. Hawkins. The concert was the first in the fourth season of this organization, the next being announced for February 16.

H. W. S.

Cincinnati Conservatory Presents Carreras

Cincinnati, Ohio, December 6.—The Cincinnati Conservatory of Music Alumni Association, of which John A. Hoffmann is the president, made a contribution to the musical season, when, on December 1, it brought for the first time here, the Italian pianist, Maria Carreras. The concert was for the benefit of the Clara Baur Memorial Scholarship Fund, which provides annually for some gifted but financially hampered student.

Mme. Carreras chose an interesting program for this first concert and Cincinnatians were given a musical feast, for she played the Beethoven Appassionata, as well as other splendid numbers. As the audience was unwilling for the concert to end, Mme. Carreras graciously added six encores.

D.

Sundelius to Sing Again in Providence

Marie Sundelius, who made such a tremendous success at the dedication of the Bennet Monument to Music in Providence, R. I., when she sang for an audience of 125,000 people in late September, will return to the Rhode Island City this season. She will sing there on February 15 between her engagements at Fredonia, N. Y., and Hartford, Conn., already announced.

Capacity Audience Hears Gray-Lhevinne

An enthusiastic, capacity audience greeted the appearance at Pittsburgh, Pa., of Gray-Lhevinne. This was one of the most important engagements entered into by the local management and a truly gratifying success resulted.

More Rudolph Reuter Engagements

Recent and forthcoming engagements for Rudolph Reuter, pianist, include: Hopkinsville, Ky., December 11; Murphreesboro, Tenn., December 12; Indianapolis, Ind., December 15, and Racine, Wis., January 28.

Stage Folk to Act on Radio Menace

L. Lawrence Weber, secretary of the Managers' Protective Association, recently addressed a letter to Frank Gillmore, executive Secretary of the Actors' Equity Association, outlining the danger in the present situation, where potential audiences are permitted to hear stage offerings that are at the same time being offered for their box-office patronage. It is intimated that immediate action will be taken in the matter, probably by the Equity through its members.

Turpin to Live in Italy

After an association with Cecil Fanning extending over a period of twenty-three years, it is announced that H. B. Turpin, the baritone's teacher and accompanist, will retire from the American concert field and will live in Italy.

Mr. and Mrs. Turpin have purchased a villa in Florence, where at one time the teacher-accompanist was assistant to the celebrated Vannucini, and soloist for the Philharmonic Society, later appearing as a recitalist there and in England and the United States. While teaching, Mr. Turpin "discovered" Cecil Fanning, and subsequently devoted his entire time to this artist, the latter having had his entire vocal training under the guidance of his teacher-accompanist.

Mr. Fanning and Mr. Turpin are now on what is, in effect, the latter's farewell tour with the baritone, and have within the past month given fourteen recitals in the Middle West. In addition, Mr. Fanning sang in two Cleveland performances of Francesco De Leone's new American opera, Algala, of which he is the author and librettist.

During their two decades of joint recitals, Mr. Fanning and Mr. Turpin have covered the United States and Canada many times, and have made four English tours. Their work has also been given unstinted praise by the press of Germany, France and Italy.

Mr. and Mrs. Turpin will sail upon the completion of a series of engagements in Ohio and the Central West, motor-ing through Europe to Florence.

Cecil Fanning will continue his concert work, joining Mr. and Mrs. Turpin in Italy for a portion of each year.

Marcel Dupré Plays in Buffalo

Buffalo, N. Y., December 7.—Marcel Dupré, French organist, gave an interesting recital December 6, in Central Church of Christ, under the auspices of that church and the Buffalo Chapter of the American Guild of Organists. The church was filled to capacity, adjoining rooms opened to accommodate the overflow, the large audience appreciative to a degree and highly enthusiastic over the beauty and variety of the program and the excellence of its performance. The program was most delightful. Themes for the improvisation in the form of a symphony were presented by Buffalo organists—William Benbow, George Bagnall, Alfred Wooler, Seth Clark, and William Gomp—were interestingly worked out in form, individuality, musicianship and technique. The artist was gracious in repeating the Schumann Canon in B minor; in response to insistent applause also granting two encores, his own Bells of Perros-Guerac and a Bach Chorale.

Mrs. George Bagnall is organist of the new four manual organ recently installed in the church.

L. H. M.

Van der Veer for Ithaca Festival

One of the leading soloists just engaged to take part in the Ithaca Music Festival this spring is Nevada Van der Veer, who will be heard in Hora Novissima. Several other spring festivals will also have the popular contralto, which engagements have already been announced.

Denishawn Dancers in West

The Denishawn Dancers are to spend the holidays in San Francisco playing at the Curran Theater. On December 29 they will go southward, opening in Santa Barbara before fulfilling a week's performance in Los Angeles.

HELEN BOCK

American Pianist

Scores Success in Many New Cities

Toledo News Bee

Artistic playing that proved her to be a master of the keyboard, excellent interpretation of the various classical and modern numbers and a high degree of expression of emotions, brought new laurels to Miss Helen Bock.

A large audience of music teachers received her with an enthusiasm that is seldom accorded a young artist.

Toledo Times

Her appearance won the audience the minute she stepped on the stage, a picture of bright youth. Nor was her personality all expressed in clothes. It shone from her eyes, and best of all it leaped from her finger tips, after she was seated at her instrument.

Middletown, N. Y., Daily Herald

Her playing was brilliant and she displayed excellent technique. . . . She was applauded enthusiastically.

Pottsville, Pa., Morning Paper

Miss Bock has rare qualifications. Her development and cultivation of the natural gifts she possesses, added to the most careful training, has made of her one of the foremost of the younger class of artists.

Zanesville, Ohio, Signal

Miss Bock unites with personal charm natural talent and superior training and her rendition of an excellent program was thoroughly delightful.



Kubey-Rembrandt, Photo

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MUNICH HEARS WORLD'S PREMIERE OF BRAUNFELS' NEW COMIC OPERA

Two Operas Are Revived and Another World's Premiere Is in Preparation

Munich, November 25.—The music season is in full swing again and so far has been decidedly more interesting than its predecessor of last year. Especially the opera is sparing neither effort, time, nor money to make up for lost time and has already produced within less than six weeks two successful resurrections of older works and a world's premiere, another being in preparation.

DIE VIER GROBIANE REVIVED

The first of the older works selected for revival was Hermann Wolf-Ferrari's comic opera, *Die Vier Grobiane* (The Four Ruffians), a delightful work, and in technique and style certainly one of the very best operas of the lighter character. It was written about twenty years ago and had its first performance in Munich in 1906. Since then we have witnessed the birth of many light operas on our stage, but none of such vitality, of such a startling amount of spirited thematic invention, really humorous orchestral witicism, beautiful sounding vocal ensembles and accurate technical workmanship. The composer is of German-Italian extraction—a good mixture, it seems, for the perfect blending of high grade tunefulness with high bred sentiment. The performance, with Robert Heger conducting, was one of the best balanced seen here for a long time; the cast, too, with Julius Gless, Robert Lohfing, Karl Seydel, Luise Willer, Elisabeth Feuge and Beatrix Dart (our new coloratura soprano) in the principal roles, was perfectly matched.

DEAR OLD DITTERSDORF

Shortly afterwards, another light opera, *Doctor und Apotheker*, by Dittersdorf (1739-1799), was revived at the dainty Residenztheater. This is the only one of Dittersdorf's twenty-eight operas which survived its author and carried his fame into the present day. The composer was a contemporary of Haydn and Mozart and for a very short time in equal running with them; but soon they outstripped him, especially after Mozart had entered the opera arena. All we hear of him occasionally nowadays are a few quaint sounding *Divertimentos* of admirable technical structure and, from time to time, the above named light opera, a charming and highly amusing work. Besides its very elegant melodic construction it contains some strikingly descriptive orchestral details. The performance of this work, too, had very commendable qualities, but the cast, on the whole, was not so satisfactory as in Wolf-Ferrari's work.

GREEN PANTS

The world's premiere of Walter Braunfels' new opera *Don Gil von den Grünen Hosen*, was looked forward to with rather tense expectations after the big and lasting success of the same author's opera, *Die Vögel*. As far as the power, scope and originality of thematic invention are concerned the new opera did not quite come up to expectations but it certainly proved again the author's admirable knowledge of and mastery over all the implements which constitute the entire modern opera apparatus.

Braunfels calls his new work a comic opera; in this he is right insofar as he has supplied a number of comic and highly amusing scenes, travesty in a mild and inoffensive way the stately Spanish grandezza and pompous sentimentality of bygone days. The parodistic note struck successfully here finds its excellent counterpoint in the accompanying music of these scenes which lack not so much merry, though a bit ponderous hilarity, as real tempo. And this prompts me to say a word or two about the principal drawback of this, as well as most modern comic

operas. They all seem to suffer from a superabundance of the lyric element.

Braunfels' new opera, too, suffers from this superabundance of lyrics, which, however, taken by themselves are good and sometimes even beautiful sounding music. Yet, a sprightly recitative which would have enabled the listener to follow the text closely and so get to the bottom of the merry intrigues displayed on the stage, would in some places of the intricate score have done much better service. The composer wrote his own libretto after a successful Spanish comedy, *Don Gil de las Calzas Verdes*, by Tirso de Molina. The choice was a good one, for this really entertaining play offers a generous amount of amusement along the parodistic and comic lines. This was also the cue the Munich performance took up. The entire cast, with Aline Sanden, one of the most versatile of our new singers; Elisabeth Feuge, Hedwig Fichtmüller, Julius Gless, Karl Erb and Josef Burgwinkel in the principal roles, worked out the humorous and comic elements of the new opera to a point almost bordering on virtuosity and thus secured for the new work a decided success, in which Leo Pasetti's beautiful and discreetly parodistic stage settings and most wonderful costume designs had a large share. Hans Knappertsbusch conducted with startling vivacity, bringing all the fine details of the very complicated score to their full effect.

THE NEW HEGER ORATORIO

Another world's premiere is Robert Heger's new oratorio, *Ein Friedenslied* (A Song of Peace), for solo quartet, mixed chorus, supplemented by a boys' choir and orchestra, to which is added an organ—a momentous work aspiring to highest aims and ideals, inspiring in regard to ethics in word and sound. The words were taken by the composer from the Holy Bible, a beautiful selection of lines, in contents leading from the terrors of destruction wrought by mankind up to Him from whom alone peace can come.

The musical structure makes use of all that is best in the acquirement of musical modernity and blends it beautifully with the ethics of romantic sound and pathos. There are five movements, each contrasting with the other, the last one leading up to a tremendous climax topped by a gigantic fugue. Especially the last section has choral effects hitherto unknown and based upon actual inspiration which were a decided proof of the composer's original creative power. The performance (lasting above two hours) under the composer's own direction and aided by the *Lehrer-Gesangverein*, the opera orchestra and a select solo quartet chosen from members of the opera, was of the highest quality and the audience to all appearances most deeply impressed. The work was performed twice within one week before sold-out houses, and Heger on both occasions most enthusiastically applauded.

LEGINSKA AS CONDUCTOR

Concert life is in full swing now, although reduced to a considerably smaller number of events than in former years. The quality on the whole is, however, far above the average. A novel experience on the concert stage was Ethel Leginska as leader of an orchestra. Musically she is no doubt exceptionally gifted, has a pronounced rhythmic sense and is well acquainted with the scores. What she yet lacks is the absolutely convincing power of leadership, the perfect command, becoming effectual in technical display and its results, over a large orchestral body. Decidedly more impressive and successful from an artistic point of view was her piano recital, showing her as a pianist of unusual talent who well merited the generous applause bestowed upon her.

Richard Buhlig, too, is a pianist of exceptional gifts. His dexterity is remarkable, his tone pure and richly shaded; his whole style of playing shows thoughtful concentration—perhaps even a bit too much so—and instances of real emotionality. His entire program, comprising impromptus by Schubert, the Chopin B flat minor sonata, Beethoven's op. 111, and the Brahms-Händel Variations, proved the serious tendency of his artistic ambition. A large and appreciative audience applauded Buhlig most heartily. Other outstanding events in concert life were the first

appearance of Ada Sari from the Scala in Milan, a coloratura soprano of splendid type, who, after two sold-out concerts, was immediately engaged as guest to appear at the opera in December; Marcella Craft, the American soprano, who owing to her excellent vocal skill, simply swept the audience off its feet; Emil von Sauer, the ever fascinating Liszt pupil, who despite his flowing white hair, plays with the heart and temperament of youth; and Alma Moodie, who gave a splendid interpretation of Pfitzner's violin concerto in one of the concerts of the Musikalische Akademie. Arthur Schnabel served a rather ponderous program—as usual—but his audience did not seem to mind it, if applause is always a reliable sign of sincere enjoyment.

ALBERT NOELTE.

Haarlem Philharmonic Society Concert

At the Haarlem Philharmonic Society's second musicale of the season, in the grand ballroom of the Waldorf-Astoria, December 18, the Kibalachich Russian Symphonic Choir was presented. An interesting program was rendered, including a fourteenth century song, numbers by Gretchaninoff, Luzzi, Rimsky-Korsakoff, Lvovsky, Tchaikowsky, Liadov, Leontovich and Koshetz, a humming arrangement of Schumann's *Andenken*, and a number of songs arranged by Kibalachich. Solo parts were sung by Ludmila Theodorova, soprano; Mr. Creona, tenor; Nina Ivanova, soprano, and Claudia Ivanova, alto. There was the *Volga Boatmen's Song* arranged for male voices, and a lullaby and wedding song for female voices. The Christmas carols arranged by Kibalachich were appropriate and beautifully sung.

Mr. Kibalachich has admirable control over this group of singers and employs a wide range of shading. The control of crescendos and diminuendos was excellently illustrated in Lvovsky's *Lord, Have Mercy*, which begins forte, shades down to almost inaudible pianissimo, and swells to forte again. Gretchaninoff's *Credo*, a lovely contralto solo against a rich background, was much enjoyed. This choir has already been heard several times in New York since its debut last April and is well and favorably known for its artistic and unique work. An appreciative audience filled the ballroom.

Gustlin's Inter-Recitals

Assisting the opera department of the National Federation of Music Clubs in its efforts to acquaint the American public with what is being done by native composers along the line of opera, Clarence Gustlin, American pianist, is making a complete tour of the country this season, presenting illustrated lecture recitals, which he terms "Inter-Recitals," using three recent and comparatively unknown works.

The Echo, by Frank Patterson; Castle Agazant, by Ralph Lyford, and *Alglala*, by Fanning-DeLeone, are the operas which Mr. Gustlin is specially featuring. The first mentioned is the work chosen for performance at the coming biennial convention of the Federation of Music Clubs to take place in Portland, Ore., next June.

Mr. Gustlin's tour has already brought him into wide contact with clubs and other musical organizations, from which there has been enthusiastic response to his work. He is at present in New York, which will be his headquarters until January 15 for appearances in accessible territory, after which date he follows a Southern and Middle Western itinerary.

A special appeal is being made by Mr. Gustlin for the provision of those conditions which will best promote the progress of American musical development, especially in its creative aspects.

Klibansky Artists in Concert

Four artists from the Klibansky studio appeared in a recital, given under the auspices of the Board of Education, at Clinton High School Auditorium, on December 7. Gladys Bowen was heard for the first time in this recital and aroused immediate attention through her striking stage presence and dramatic ability; she gave a spirited and sympathetic interpretation of *Dawn* (Curran), the Cry of Rachel and songs by Clarke, and proved the possessor of an alto voice of large range and fine quality. Marentze Nielsen charmed the audience with delightful interpretations of Scandinavian songs in costume. Alveda Lofgreen showed a true interpretative understanding in *Vissi d'arte* (La Tosca), and songs by La Forge and Mana-Zucca. Lottice Howell has a splendid soprano voice combined with a charming stage presence, high musical intelligence and feeling, and quickly captivated the large audience; she was received enthusiastically and had to respond to several encores.

All of the singers showed in their free and natural voice production and artistic interpretation the training and supervision of a master whose personality is reflected in each. Their phrasing, breath control and intelligent use of the voice are a high credit to Mr. Klibansky.

New Orchestra Incorporated

With the formal change in name to the Chamber Symphony Orchestra of New York, Max Jacob's symphonic group which, under the name of the New York Chamber Symphony, gave two concerts in New York early in the fall, has been legally incorporated. The incorporators were George Backes, Henry Clifton, Otto Stahl, Ira Jacobs and Max Jacobs. The members of the board of directors are Dr. Henry T. Flick, Linn Seiler, George Backer, Louis Simmons and Max Jacobs. Prince Bibesco, Roumanian Ambassador to this country, has accepted the designation of honorary president of the organization. Plans are now being formulated whereby the Chamber Symphony Orchestra, under the leadership of Max Jacobs, will be able to resume its activities during the current season.

Jackson Kinsey for Newark Festival

Jackson Kinsey has been engaged as one of the soloists for the rendition of Bach's cantata, *All They From Saba Shall Come*, which will be given at the Newark Festival on Monday evening, May 4.

Alsen Sings in Philadelphia

Elsa Alsen, dramatic soprano, sang her first Italian opera engagement with the Civic Opera Company in Philadelphia, as *Santuzza* in *Cavalleria Rusticana*, on December 11.

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RODERICK WHITE

Scores In Home Town

Roderick White now is coming into his full stature as an artist.

His recital Wednesday night in Powers theater, given jointly with the harpist, Alberto Salvi, under the auspices of the Mary Free Bed Guild, was artistically the best that this artist has given in his home city. To his brilliant and substantial technique he has added a new warmth of temperament, fine poise and a very definite quality of originality.

His bowing is free, strong and elastic and his lefthand technique is highly developed. His phrasing is clear and crisp, his passage work smooth and beautifully executed. Mr. White's double stopping—and he used much of this—is finely balanced, even and true. Nor was all the beauty of tone work due to the superb Stradivarius which he played, for tone production is one of the essentially strong factors in his playing.

—Grand Rapids Evening Press, December 4, 1924.

Mr. White has made remarkable progress since his last appearance in Grand Rapids two years ago. The purity of his tone is improved, but a far greater development is shown in his phrasing and in the polish of his

work. One carries away the impression that each detail of the interpretation has received minute attention and thought.

Mr. White is fond of double-stopping and does it well—no flaws could be picked in the purity of the intervals and the tone was one of great richness and sonority.

His second group consisted entirely of arrangements by himself of folk songs from many countries. It would be hard to select any one for special praise, for all were interestingly set and splendidly played. The contrast in the character of these pieces made the group one of great charm. As an encore, Mr. White played his own setting of a Catalan folk song, which, although of great simplicity, did not suffer in comparison with those which had preceded it.

A striking arrangement of Rimsky-Korsakoff's Hymn to the Sun and Wieniawski's brilliant Scherzo Tarantella formed another group, after which, in response to insistent applause, Mr. White played as encores a Viennese Medley of Winternits and Kreisler's arrangement of Frederick Knight Logan's *Pale Moon*.

—J. H. Sheppard, The Grand Rapids Herald,
December 4, 1924.

Management: M. H. HANSON

437 Fifth Avenue, New York

I SEE THAT—

Arnold Volpe has resigned as director of the Kansas City Conservatory of Music.

The first strike of Chicago radio musicians was called on December 22.

Edwin Franko Goldman will be conductor of the orchestra at the new Colony Theater in New York.

Karolyn Bassett will make her formal debut as a concert singer at the Plaza on December 27.

Arthur Middleton is a "standard" artist.

John Drinkwater, English playwright, and Daisy Kennedy, Australian violinist, were married recently.

H. B. Turpin will retire from the American concert field and live in Italy.

Many prominent personages attended the Samoiloff reception for Alice MacFarlane and Alice Seckels.

John Charles Thomas sang six encores at the Mozart Choral concert.

Organist Courboin has completed his Pacific Coast tour.

Germaine Schnitzer plans the unusual task of a series of six recitals in twelve days.

Kenneth M. Bradley is optimistic on the outlook for radio.

George F. Boyle has proved his musical versatility and ability as pianist, composer, conductor and teacher.

Heifetz believes that musicians must add other interests to that of music.

The Organ Builders' Association of America has given some interesting data concerning organs throughout the country.

Stefi Geyer believes that critics should be frank and honest and comment only on what they actually hear.

The Chamber Symphony Orchestra of New York has been incorporated.

Moiseiwitsch will return to America for his fifth tour during the season 1925-26.

Mme. Leschetizky will give her postponed New York recital at Aeolian Hall, Tuesday evening, January 13.

S. Reid Spencer was married to Leontine Marie Gridelly on November 26.

The MacDowell Club gave a barn dance to inaugurate its new club house at 166 East 73rd Street.

Dezso d'Antalfy, Hungarian organist, has returned to America.

Mauro-Cottone gave a reception for Enrico Bossi, Italian organist and composer.

The Wolfsohn Bureau has a new plan for presenting artist courses in cities of almost any size.

Cornelius Van Vliet has inaugurated a series of three chamber music concerts at Rumford Hall.

W. Otto Miessner has been engaged for the Chicago Musical College's summer session.

The National Concert Managers' Association held its annual meeting at the Hotel Commodore December 15-17.

A series of free orchestral concerts will be given at the Metropolitan Museum of Art.

Luella Melius sang for the French President on December 22.

Margaret Northrup has been engaged for a performance of The Messiah in Schenectady on January 6.

Ashley Pettis is including on all his programs two groups of American works along with the classics.

The success of the first National Band Contest was such that it has led to an expansion of the idea.

George Liebling scored a striking success in Chicago last week.

Falstaff will be revived at the Metropolitan on January 2.

Leonora Cortez' determination won for her a dramatic situation at a Berlin concert.

Guimar Novaes' benefit concert at Aeolian Hall netted a large sum for the Union Settlement.

The Bogue and Laberge managements have merged and will hereafter be known as the Bogue-Laberge Concert Management.

Titta Ruffo was given an ovation when he reappeared at the Metropolitan in Andrea Chenier.

The centennial of Peter Cornelius, poet and composer, occurs this week.

The annual Christmas musicale and tea was given at the studios of William Thorner on December 21.

Mr. and Mrs. Sergei Klibansky received numerous friends at their new studio on December 14.

Percy Grainger Reception

On December 21, at the Burritt Studios, 22 West 54th Street, New York, Antonia Sawyer (Mrs. Ashley Harrison Miner) and Antonia Morse tendered a reception to Percy Grainger upon his return to the metropolis after his visit to Australia. Mr. Grainger was greeted by a host of friends and admirers. Mrs. Miner and Mrs. Morse, assisted by numerous young ladies, served refreshments. During the reception Vlado Kolitsch, violinist, who is scheduled to make his New York debut on January 27, played a number of solos, comprising The Adagio from Mozart's Concerto No. 4, and a minuet by the same composer (both played with accompaniment of a spinet), as well as Slavonic Dance, Dvorak-Kreisler, and Love Song, by J. Suk.

Victor Artists to Broadcast

On Tuesday of this week it was announced that an arrangement has been entered into between the Victor Talking Machine Company and the American T. & T. Company, whereby Victor artists will broadcast through WEA. The first program will be given by Lucrezia Bori and John McCormack on the night of January 1, and others will follow at intervals of two weeks. E. R. Johnson, president of the Victor Company, states that he believes that this opportunity to hear famous Victor artists personally will enhance the sale of their records.

Fanya Solomonoff's Recital

As a member of the staff of the Dubinsky Musical Art Studios (Vladimir Dubinsky, director), Fanya Solomonoff had already demonstrated her excellent ability, both as teacher and solo-pianist, for only a fortnight ago she ap-

peared in both capacities at the Dubinsky institution. December 20, however, she again played some of the same piano works at a recital at the Wurlitzer auditorium, New York, her program including Bach's Italian concerto, played in vigorous, steady, and musicianly style; Schumann's Papillons, a Chopin group, and closing with modern pieces by Debussy, MacDowell and Moszkowski. In all these the brilliant and warmly musical playing of this young girl evoked prolonged applause.

Klibanskys Give Musical Tea

Mr. and Mrs. Sergei Klibansky received numerous friends at their new studio residence, 205 West Fifty-seventh street, New York, at a tea on December 14. Many persons prominent in the musical world were there, among them Willem van Hoogstraten, Mr. and Mrs. Paul Bender, Mr. and Mrs. Cornelius Van Vliet, Louis Graveure, Dr. and Mrs. Lawrence Alexander, Mr. and Mrs. Theodore Spiering, Dr. E. Schwartz, Mr. and Mrs. George Meader, Carl Friedberg, Sidney Olcott, Oscar Saenger, Mr. and Mrs. Frederick Haywood, Mabel Wood Hill, Annie Friedberg, Emilie Frances Bauer, Mrs. H. Irvine, Mme. Ziegler, Mr. and Mrs. Leslie Hodgson, Mr. and Mrs. William Reddick, Dr. and Mrs. Marafioti, Dr. and Mrs. Friedenberg, Lotta Madden, Joseph Malkin, Florence Foster Jenkins, Mary Ludington, Valentine Grant, Mrs. Clarence Levy, Gladys Axman, Ina Thursby, Ruth Percy, Dr. Anderson, Charles Cahier, and Mr. Klibansky's pupils.

Lottice Howell, artist-pupil of Mr. Klibansky, sang the Caro Nome Aria and two Italian songs, and was enthusiastically applauded. Herbert Good was the accompanist. Leroy Tebbs (associate teacher of Mr. Klibansky) and Mrs. Tebbs received with Mr. and Mrs. Klibansky.

Zandonai Declines Florence Post

Florence, Italy, November 29.—Riccardo Zandonai, composer, declined the position of director of the Royal Conservatory of Music at Florence recently offered to him. The temporary directorship has been entrusted to Prof. Dr. Arnaldo Bonaventura, librarian of the conservatory and the Minister of Public Instruction, has announced a competition for the post of director. Vito Frazzi has just been appointed professor of harmony and counterpoint.

F. L.

Hempel in St. Moritz for Holidays

Frieda Hempel has gone to St. Moritz for the holidays, where many festivities have been arranged in her honor. The prima donna is enthusiastic about winter sports—particularly ski-ing—and her skill in handling the long wooden shoes is well known. Miss Hempel will sail for home on the S. S. Berengaria on January 6, stopping in Paris for a few days on her way home to get the last word in gowns—which is said to be very thrilling.

Berumen to Give New York Recital

Haensel & Jones announce that Ernesto Berumen will give his annual New York recital at Aeolian Hall on Sunday evening, February 1, under their management.

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WOLFSOHN ARTIST COURSE

(Continued from page 5)

mass of people who have been led to believe in one way or another that any music that is not 'jazz' is a bore and must be shunned. Through the high prices that it has been necessary to charge for the average series, an appeal to that class of people has been impossible as the prices were beyond their pocket-books. They could not be sold at that price.

"The Wolfsohn Musical Bureau's plan, however, embraces the important fact, that the price for the whole series will be at such an attractive figure and will include such artists of reputation and standing as to make it possible to appeal successfully to the general public as well as to that class which is already 'sold' to good music. The whole idea has been thoroughly thought out, and means are provided to reach that class of the public that has not yet been 'sold' music. The success of the Wolfsohn Musical Bureau's New York artist series at from \$5.00 to \$15.00 for a series of ten concerts was made possible only because these prices appealed to the general public, and they bought because they could afford it.

"The series gives them the opportunity of hearing artists of the highest standing at a reasonable price. It is said that many subscribers to the Wolfsohn Musical Bureau series in New York never made it a habit to attend concerts before because they felt that they could not afford the usual high prices charged for admission to the performances of high-class artists.

"What has been done in New York and is now being extended to Boston, Philadelphia, Chicago and Washington, can be done in other cities and towns through the new Wolfsohn Musical Bureau plan. Necessarily the scope and extent of the courses are based on the population of the town, but the plan is the same and can be applied to most places throughout the country.

"Our Chicago office," added Mr. Adams, "which has heretofore been in existence but which has not been active in the middle western territory, will now become active under the direction of Ward A. and Virginia French, who are well known in that territory, having previously devoted their efforts to the creation of concert series in mid-western cities.

"The aim in developing the office in Chicago is to aid a few artists who live and operate primarily in the city and vicinity of Chicago, who can fill a much needed gap in the development of music, being so closely connected with all these mid-western cities, and who will thus be relieved of the tremendous burden of expense necessitated in traveling from New York.

"All of this business will be actively looked out for by Mr. and Mrs. French and their associates in Chicago, and any city that is interested in our new scheme can write to our office in Chicago, the Wolfsohn Musical Bureau, Inc., 850 Orchestra Hall, and some one will call and present the plan in full."

Cecilia Hansen Scores in Denver

The Wolfsohn Musical Bureau is in receipt of the following telegram from Arthur M. Oberfelder, Denver manager: "Cecilia Hansen received tremendous ovation in Denver tonight. Never in the history of concerts here has an



CECILIA HANSEN,

Russian violinist; her husband, Boris Zakharoff, and Shirley Mason, movie star, photographed at the Fox Studios in Hollywood.

artist received greater success. People enthusiastically applauded and demanded encore after encore. Hansen played gorgeously. Her beautiful personality, enriched by her marvelous technic, makes her an individual personality on the concert stage."

Moiseiwitsch Returning in 1925-1926

The Wolfsohn Musical Bureau, Inc., announces the return of Benno Moiseiwitsch, Russian pianist, for his fifth American tour during the season of 1925-1926. Mr. Moiseiwitsch for the past year has been touring the British Isles, meeting with tremendous success throughout England and Scotland, and giving a series of recitals in London where he makes his home. During this month (December) he gave three recitals at the Salle Gaveau, Paris (8th, 11th and 15th) and also played at two orchestral concerts under the auspices of the Concerts Populaires in the Theatre de la Monnaie, Brussels, on the 13th and 14th. Moiseiwitsch made his American debut in the fall of 1919, which he followed with a coast to coast tour.

His success in his first season in America led to so many re-engagements that he returned the following year and met with ever increasing popularity.

Karsavina Sails on the Majestic

Thamar Karsavina, Russian dancer, who has been touring the United States and Canada for the past six weeks on her first American tour, sailed for England on the Majestic, on December 17, accompanied by her dancing partner, Pierre Vladimiroff, who has also been making his first appearances in this country during the past six weeks.

Karsavina arrived in New York on October 22 and made her first appearance the following week in Baltimore, on October 30. Her New York debut was the second event in the Wolfsohn subscription series, at Carnegie Hall, November 1, her appearance evoking the greatest enthusiasm. Karsavina and her partner then made two appearances in Symphony Hall, Boston, on November 13 and 15, returning to New York for a performance at the Manhattan Opera House, November 17, in an entirely new program, with Alexander Smallens conducting the orchestra.

Karsavina then left upon a five weeks' tour of the West, appearing in Louisville, Ky., Cincinnati, Bloomington, Ind., Detroit and twice in Chicago. In Chicago she appeared with the Bolm Ballet in the new Ballet Intime at the Eighth Street Theater where she scored a tremendous success. Other cities which saw Karsavina on this tour were Milwaukee, Wis., Hamilton, Toronto, London, and Kingston, Can., Buffalo and Binghamton, N. Y., and Waterbury, Conn.

Karsavina sailed on the Majestic in order to meet her European engagements this winter, for she is scheduled to appear in London, Berlin, Paris, and many other cities. She also expects to visit her husband, Henry J. Bruce, who is British Ambassador to Bulgaria and is now in Sofia, Bulgaria. She was to have come to this country several years ago with the Diaghileff Ballet but was prevented, this being the first opportunity America has had of seeing in person the creator of the famous Fire-Bird Ballet. She will return for a longer tour next December.

Brailowsky Successful Everywhere

After his American debut at Aeolian Hall, November 19, Alexander Brailowsky went at once to Boston, where he made his first appearance on November 24. Both audiences clamored for a return engagement and endeavored to buy tickets for his next recital immediately after the first hearing. On November 28, Mr. Brailowsky made his first appearance in Canada, when he played in Toronto and created such a sensation that the local manager telegraphed at once asking for a re-engagement later in the season.

Brailowsky returned to New York on the following Sunday and appeared in the Bagby Musicals at the Waldorf-Astoria Monday morning, and he gave his second New York recital to an even more enthusiastic audience on Friday evening, December 5. Immediately after his New York debut he was asked to play at a private recital given at the home of Mrs. Reginald de Koven early in January, and he was secured by Mrs. Carlyle Scott for a recital in Minneapolis, January 16. Negotiations are now under way for Brailowsky's appearance as soloist with the Boston Symphony and the Chicago Symphony orchestras. So many music lovers who wanted to hear Brailowsky at Aeolian Hall but were unable to buy tickets have asked to hear him that he will give another New York recital, this time at Carnegie Hall on Saturday afternoon, January 10.

Ivogun Arrives

Maria Ivogun, Viennese soprano, who appeared as Zerbinetta in Strauss' Ariadne auf Naxos at Covent Garden last June and who has been touring in concert through Germany and Central Europe, was scheduled to arrive in this country this week on the Columbus for her third American tour, which will take her again to the Pacific Coast. Her first appearance this season will be in Chicago, December 30. She will sing at the Bagby Musicals at the Waldorf-Astoria, New York, January 5, but will not make a public New York appearance until her recital in Carnegie Hall, March 7, the ninth concert in the Wolfsohn subscription series.

Spalding's January Dates

During the month of January Albert Spalding will appear as soloist twice with the Boston Symphony Orchestra in Boston and twice with the Detroit Symphony Orchestra in Detroit. On each of these occasions he will play the new Respighi concerto with which he made such a sensation in Paris last May when he played it as soloist with Koussevitzky's orchestra at the Paris Opera. Mr. Spalding appears in Detroit January 1 and 2 and at Boston on January 8 and 9. Other engagements during the month of January include appearances at Hartford, January 14; 16, Shamokin, Pa.; 23, Ames, Iowa; 27, Kansas City, Mo., and Carthage, Ill., on January 28.

Xmas Holiday Dates

On Christmas Day two Wolfsohn artists will celebrate the holiday appropriately by singing as soloists in the New York Oratorio Society's presentation of The Messiah at Carnegie Hall in the evening. On New Year's Day Mme. Homer and Louise Homer Stires will give a joint recital at Springfield, Mass., and Albert Spalding will open the New Year with an appearance as soloist with the Detroit Symphony Orchestra in Detroit.

Homer Dates

Louise Homer will spend a busy month of January, beginning with her joint recital with her daughter, Louise Homer Stires, at Springfield, Mass., on New Year's Day. On January 7, Mme. Homer appears in Lansing; 14, in Urbana; 16, in Toledo; 19, in Booneville; 20, in Jefferson City; 22, in Pittsburgh, and 26, in Brooklyn. These last two will be recitals with her daughter, Louise Homer Stires.

Rosenthal Recital, January 4

Moriz Rosenthal, at his first piano recital of the season, the sixth concert in the Wolfsohn subscription series at Carnegie Hall, on Sunday afternoon, January 4, will include upon his program Mozart's sonata in A major, Schumann's fantasia in C major, op. 17, a large Chopin group and shorter numbers by M. de Falla, Debussy, Liszt and himself. On January 11 he will give his Chicago recital.

FOREIGN NEWS IN BRIEF

OPENING OF LONDON ROYAL PHILHARMONIC SOCIETY'S SEASON

London, December 3.—The opening concert of the Royal Philharmonic Society took place Nov. 20 with Wilhelm Furtwängler as conductor and Katherine Goodson as soloist. It was a great evening, with a full hall and some magnificent playing from orchestra and soloist. Furtwängler's interpretation of the Beethoven seventh symphony in particular, was a revelation of clarity and sparkling precision, while Miss Goodson covered herself with glory by her masterly performance of the Brahms concerto No. 1 in D minor. G. C.

DINH GILLY TO OPEN SINGING SCHOOL IN LONDON

London, December 3.—Dinh Gilly, distinguished baritone, is shortly to open a school of singing and dramatic interpretation in London, with the assistance of an ex-pupil, Margaret Bruce. Tuition will be given in French, Italian, German and Russian, while M. Gilly has already made arrangements for selected pupils to sing in Paris and Milan. One scholarship a year will be awarded, which will take the form of a year's free tuition. G. C.

GREAT SUCCESS OF ENGLISH FESTIVAL

London, December 3.—Details of the Three Choirs Festival, held at Hereford this year, show that in spite of the many expenses incurred, which include approximately £1,123 for the orchestra and £288 for the fixing thereof, the profit at the close of the festival amounted to £1,026, which represents an increase of £300 on the profit made in 1921, and about three times the largest profit made in a hundred years. There was also a considerable increase in the collections, which amounted to £1,550, a total only touched in the time of Jenny Lind, when they amounted to £1,410. The attendance for the four days amounted to 10,658, as against 9,598 in 1921, while over £2,830 was taken for the sale of tickets. G. C.

SCHÖNBERG LIBRARY FOR VIENNA

Vienna, December 1.—A library is now in the process of foundation, its aim to be the circularization of modern music among musical students. It will be known as the Arnold Schönberg Library and is intended as a memorial of the composer's recent fiftieth birthday. The promoters are the Universal Edition, Schönberg's Vienna publishers, in conjunction with the Vienna Konzerthaus society, and it is hoped to induce other publishers of modern music to collaborate. P. B.

BRUCKNER—AUSTRIAN NATIONAL HERO

Vienna, December 1.—Nov. 20 saw the opening of the big Bruckner Centenary Festival inaugurated by the Austrian government, when a Bruckner concert took place at the Vienna University where Bruckner had been a professor of music. The Vienna premiere of his B flat minor Mass will be given at the Court Chapel, where Bruckner held the post of Court Organist, and there will also be a celebration at the State Conservatory of which Bruckner was a faculty member. The Austrian parliament will also give a Bruckner celebration, and there will be many Bruckner concerts in the

public schools of Austria. The government has published a book entitled *In Memoriam Anton Bruckner*, with contributions from many musical authorities. P. B.

PIETRO MASCAGNI ACCEPTS VIENNA POST

Vienna, November 24.—Pietro Mascagni has just signed contracts with director Franz Schalk of the Staatsoper, whereby the maestro will conduct Italian operas at that theater for a period of several months. His *Amico Fritz* will be one of the novelties of the current season, and Mascagni will personally direct the production. Incidentally he will supervise the production of his operetta, *Si, at the Bürgertheater*, for which Mascagni has composed a few new numbers. His Staatsoper debut will take place on November 27, when he will conduct *La Traviata*, with Mattia Battistini in the role of Germont. P. B.

DR. MUCK AND PFITZNER FOR VIENNA STAATSOPER.

Vienna, December 3.—Great surprise has been caused by the announcement that negotiations are nearing completion whereby Hans Pfitzner is to become first conductor, and so to say, successor to Strauss, at the Vienna Staatsoper. The engagement of Dr. Muck is already assured; he will conduct a Wagner cycle in January. Alexander Zemlinsky, at present director at the Prague German Opera, is also mentioned as a possible acquisition. P. B.

LEO BLECH POSSIBLE DIRECTOR OF VIENNA VOLKSOPER.

Vienna, December 2.—Leo Blech, the Berlin conductor, has arrived at Vienna, and is negotiating with the financial backers with a view to becoming director of that house, in succession to Dr. Fritz Stiedry. It has become known, however, that Blech also aspires to a conductor's post at the Staatsoper. The latest candidate to decline the directorship of the Volksoper was Fritz Cortelezi, recently dismissed from his Karlsruhe post, who spent four days at Vienna under the nom de guerre of a Professor Müller from Wiesbaden. P. B.

FRIEDA HEMPEL IN EDINBURGH.

Edinburgh, December 5.—The Usher Hall was filled to capacity this afternoon when Frieda Hempel gave one of her wonderful Jenny Lind recitals. Her program was a completely representative one, containing, as it did, so many of the most popular items from the great Swedish singer's own repertory. There were in the audience many old people who must have heard Jenny Lind, and it is a significant tribute to Miss Hempel's greatness that enthusiasm throughout the concert was continuous and unflagging. On behalf of the *MUSICAL COURIER*, I waited upon the singer after the concert, in order to pay a personal tribute to her genius, and I found her as enthusiastic over the beauty of our Usher Hall as I was upon the beauty of her voice. W. S.

BRITISH NATIONAL OPERA COMPANY IN DIFFICULTIES.

London, December 9.—Owing to difficulties engendered by strikes, influenza, fear of foreign competition (to wit, the proposed visit last summer of the Viennese Staatsoper) and such like malign influences, the British National Opera Company is having a difficult time finan-

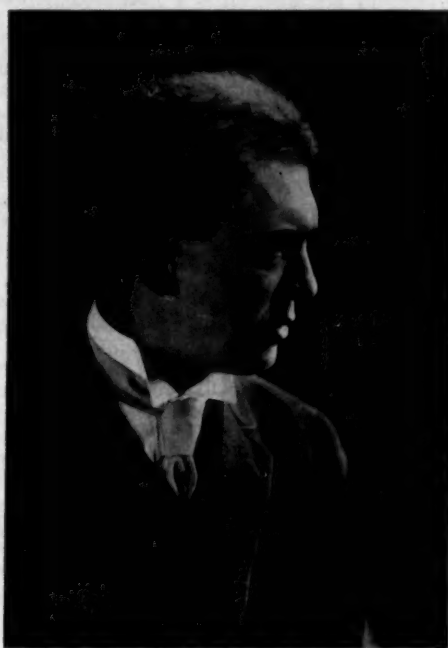
cially, and last week a meeting was held in Glasgow, where the company was then playing, at which a committee was appointed to raise a guarantee fund, embodying the guarantors into a special National Opera Society which would exist solely for the furthering of opera in the

English language. Considerable resentment is also felt against the paying of entertainment tax, which is one of the heaviest mill-stones with which the B. N. O. C. (like all other givers of music who cannot afford to have entirely altruistic aims) has to contend. G. C.

Chicago Musical College Signs W. Otto Miessner

An announcement that is sure to win much favorable comment is that regarding the engagement of W. Otto Miessner by the Chicago Musical College. Mr. Miessner will hold a public school music master class at the Chicago institution this coming summer.

Otto Miessner is one of the most remarkable among America's musicians who are applying themselves to the development of public school music. Having begun his musical training in Cincinnati, he continued it in Chicago, New York and Berlin. The public school music being of especial interest to Mr. Miessner, he made a special study of it and in 1900 he accepted the supervisorship of music in the public schools of Booneville, Ind., which position he held for four years. He exchanged that post for a larger one at Connerville, and in 1909 his ever-growing reputation led to his appointment as supervisor of music at Oak Park, Ill. Since 1914 he has been director of the School of



Stein photo W. OTTO MIESSNER.

Music at the Milwaukee State Normal School. In 1923-24 Mr. Miessner was president of the National Music Supervisors' Conference and for many years previously held important posts at each conference. He has composed a cantata, an operetta, an overture and a sonata for piano.

The Public School Music Teacher's Certificate of the Chicago Musical College, certifying completion of the first two years of the four-year course, will be given to students who have sufficient credits from recognized educational institutions in the subjects listed in the first two years of this course, which, together with the credits earned in subjects taken during the Summer Master School, will make up the total number of credits required.

The Graduation Diploma in Public School Music of the Chicago Musical College, certifying completion of the first three years of the four-year course, will be given to students who have sufficient credits from recognized educational institutions in the subjects listed in the first three years of this course, which, together with the credits earned in subjects taken during the Summer Master School, will make up the total number of credits required.

Candidates for the Degree of Bachelor of Music Education must have sufficient credits from recognized educational institutions in the subjects listed in the complete four-year course, which, together with the credits earned in

subjects taken during the Summer Master School, will make up the total number of credits required for this degree.

Students enrolling for the series of forty-eight periods with Mr. Miessner must evidence skill in sight reading of eighth-grade difficulty, and must be familiar with elementary school music material and methods. Furthermore, they must be able to play high school chorus piano accompaniments of ordinary difficulty; they must have a thorough knowledge of the singing voice, and should be familiar with the instruments of the symphonic orchestra.

These periods will deal with the following phases of public school music: music methods of the primary grades; music methods of the intermediate grades; music methods of the grammar grades and junior high schools; organization and conducting of high school music courses, including the chorus, glee clubs, orchestra and bands, theory and music appreciation, classes in voice, piano, harp, violin and other orchestral instruments.

MUSICAL COURIER READERS

A Letter from Richard Hammond

To the *MUSICAL COURIER*:

I was quite surprised and annoyed when a recent paragraph in the *MUSICAL COURIER* was brought to my attention in which we were considerably taken to task for having degraded the Composers' Music Corporation to the degree of bringing out teaching pieces. I am sorry that you are not one of our staff so that you could learn to what extent a firm can be run solely on symphonies and sonatas, especially in this country, and as I do not intend it to be merely a charitable organization dependent upon my pocketbook and at the risk of whatever misfortunes might befall me, I have taken the one most practical way to bring it to a self-supporting basis. If you had the experience that I have had in looking for teaching pieces you would realize how very difficult it is to find even those of moderate interest and musical intelligence and I consider that we are quite fortunate in finding pieces of such freshness and charm as *In the Out-of-Doors*, by Cecil Burleigh, and am not at all ashamed to have brought them out. There is just as much art required in writing a small piece of musical value as in many of the wordy symphonic works that we are forced to listen to. I only wish I had that gift.

To float a business, it is necessary that a certain amount of this type of work must be done. We labored, however, to find the best in this line, which is a very rare happening, but we have done enough of the type of work to warrant us consideration among the more serious publishers.

As to the statement that the "American composer had better look elsewhere," that is almost humorous in view of the fact that since September of this year (1924) we have released works—outside of the teaching pieces—by the following American composers: Edward Collins, Howard Barlow, Zoel Parenteau, Annabel Morris Buchanan, Kathleen Lockhart Manning, Nino Marcelli, Hugh R. Reed, Rosalie Housman, Mabel Wood Hill, Katherine Ruth Heyman, Herbert J. Wrightson, Alice Barnett, Elliot Griffiths and Cecil Cowles, not to overlook the works of so important a dimension as the *Five Preludes for Harp Alone* of Carlos Salzedo's, who is an American citizen, and new works of Selim Palmgren, at least a resident of this country, also new songs by Arthur Bliss, resident here; while in the recent past it will be remembered that we have brought out such American composers as Emerson Whithorne, Howard Hanson, Albert Spalding, Mortimer Wilson, Frederick Jacobi, Cecil Burleigh, Louis Gruenberg, George F. Boyle, Frederick Albert Hoshcke, Homer Grunn, Alexander Steinert, Rhea Silberta, O. G. Sonneck, to mention but a few, and we were the first to introduce Bliss, Honnegger, Milhaud, Blanchet into this country, and to publish to any degree original editions of Palmgren.

We have always stood for what is best in the music and in the manner of bringing it out, and I can safely say that our catalogue can, from an artistic angle, hold its head quite as high as any in this country.

There are many things which prevent us doing the magnificent work, which certain European publishers, such as Universal, Senart, Chester and Curwen, are doing, e. g., the expense of engraving scores on this side of the water. However, I hope if certain plans of mine materialize in the future we will be able to accomplish something to aid this class of music.

I am sorry to bore you with these details, but think it only fair that it should be brought to the attention of the *MUSICAL COURIER*, in view of the injustice done us.

(Signed) RICHARD HAMMOND,

Vice-President Composers' Music Corporation.

New York, December 9, 1924.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

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WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMORGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4850, 4851, 4852 Caledonia
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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MILAN, ITALY—ANTONIO BASSI, 51 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK DECEMBER 25, 1924 No. 2333

What a problem for the singer who has no voice or figure for opera, not enough knowledge for concert, no ambition for church or oratorio work, disdain for musical comedy, contempt for vaudeville, and loathing for cabaret!

Artists should remember the sage counsel: "They can conquer who believe they can." Artists should not forget, on the other hand, the wise warning: "The path of fame lies over the hill of difficulty."

Honegger's Pacific 231, true to the intentions of its composer, now is travelling westward in reality, having reached Cincinnati, and we are expecting soon to hear of its arrival at San Francisco and Los Angeles, with stops at St. Louis and Minneapolis.

In mentioning the names of the Committee on Music and the Art Development, charged with the furthering of public interest in grand opera, and with the general development of music in Chicago, appointed by Mayor Dever, the name of Charles E.

Watt, editor of Music News of that city, appeared by accident and to our regret as Charles E. Wapp.

It was in these columns that Vance Thompson wrote many years ago: "Tchaikowsky is a seventh-rate, Jewish composer." He was not Jewish. And regarding the rest of the remark, it only proves that Vance was a first-rate author when he tackled anything except music.

Rosa Ponselle, with her appearances at the Metropolitan, has stopped all the perhaps-not-unmalicious rumors that told of damage to her voice from her recent illness. That splendid and unique organ still has all its original beauty as she proved once more last Friday in her first appearance in La Gioconda, a triumphal success.

Josiah Zuro started the second season of concerts of his Sunday Symphonic Society last Sunday at the George M. Cohan Theater, which was filled to overflowing. With the Fourth Schubert symphony for the cornerstone, it was a program that thoroughly interested the listeners and roused them to a high pitch of enthusiasm. The orchestra had evidently been carefully prepared. It is a good organization and gave an excellent account of itself. These concerts have created their own audiences. Taking place on Sunday noons, they offer to people to whom concert going at the regular times is impossible a chance to hear good music well played, under a conductor of standing. Again this year there is no charge for admission. Mr. Zuro will be glad of any assistance from any hand toward meeting expenses. An early program will feature American music including an important Cadman work that has never been played in New York.

The announcement made on another page of this issue in the form of an interview with "Jack" Adams, head of the Wolfsohn Musical Bureau, that the series-concert plan is to be still further extended, this extension reaching out to small communities all over the United States, is more than a mere business announcement. It holds possibilities for the development of art in America that are unlimited in their scope. Mr. Adams declares his intention to "sell" music of the best sort to people who have never before been "sold" to music of that kind. We all know what that means, we know that there is a vast American public to which art-music means absolutely nothing. This public has a prejudice against it. It thinks it a bore. It is the prejudice of the uncultured against the unknown. To make music known to these people would mean to make them like it at first, then love it. It would mean to strengthen enormously the whole foundation of our music life. Europe reaches and educates this public through its opera. America reaches it to some small extent through its summer outdoor concerts, limited in number, scope and artistic merit. The Wolfsohn plan will reach it through the legitimate means of the concert course. It will, at the same time, give people of all classes opportunity to enjoy the best in music at a price more moderate than that which is at present customary. The plan deserves the support of every musician and music lover.

OUR FOREIGN SERVICE

Cesar Saerchinger, General European Representative of the MUSICAL COURIER, has come and gone. He was in America on business, and he has returned to Europe on business, the business of keeping the Foreign Service of the MUSICAL COURIER up to the standard it has attained and which it is determined shall be maintained.

Music is an international commodity. The musicians of the world constitute an international community in a sense that applies to no other profession or calling. The MUSICAL COURIER, therefore, as representative of the music and musicians of the world, is an international newspaper.

During the war international exchange, even in music, was interrupted but immediately after the war even before the peace treaties were signed, the MUSICAL COURIER sent its own representative, Cesar Saerchinger, to Europe to reorganize its foreign service. Under his efficient management it was not only reorganized but also placed on a basis hitherto unknown in newspaperdom, and not even previously equalled by the MUSICAL COURIER itself.

Mr. Saerchinger went into ex-enemy territory when it was not without danger to do so, and the MUSICAL COURIER carried the very first news items which reached America after the cessation of hostilities. For the past six years Mr. Saerchinger has been in entire charge of the European service. There

are now, by actual count, forty-eight correspondents writing special reports from as many European cities solely for the MUSICAL COURIER.

In all of the important centers these correspondents are Americans or American-trained, it being a recognized fact that only the American point of view, based upon American standards, is of value to the American reader. Reports from smaller cities, where native critics have to be employed, are cleared through the big centers and carefully checked up by our American representatives, who are familiar with conditions in the particular country with which the report deals.

This intricate network is handled from four principal centers: London, Berlin, Paris and Milan, in each of which cities the MUSICAL COURIER maintains its own office. And the MUSICAL COURIER, while enjoying the friendships and exchange privileges of all the European musical journals, has no editorial affiliation with any of them. It does not rely upon foreign opinion, and stands absolutely on its own feet.

Cesar Saerchinger has just spent six weeks in America, refreshing his American outlook and re-establishing personal relationships. He now goes back to resume charge of the London office and to cover in person the most important European events wherever they take place.

WITH REFERENCE TO NOTHING

There is a large and permanent fund of entertainment and joy in the squabbles of "those who disagree" or, otherwise stated, "those who slap and get slapped."

This question of human discord, or discord, is most fascinating, puzzling, and amusing to the onlooker. One group, with nothing to gain or lose in the conflict, takes issue with another group, likewise with nothing to gain or lose in the conflict—they cross swords, grow angry. They talk and write as if the destiny of the world and the future of humanity depended upon their success in persuading people to agree with them.

It would be interesting to gather up the records of all the battles that have been waged on the broad and impartial field of the pages of the MUSICAL COURIER in the past forty years or so. "Say your say," is our motto, and everybody has fair field so far as we are concerned.

No doubt, too, the matters argued about have had real significance, though we must confess that we have not always been able to perceive this significance. But then we do not profess to be expert technicians in all the various phases of music that have been discussed, and so are unable to judge.

But there is this to be said: Such conflicts make people think, and, strange as it may appear, that is about the last thing people ordinarily have the habit of doing—"a rare bird, the confirmed thinker!" as someone has so pertinently phrased it. Most people save their thinking for moments of stress. The desire of quite abstract knowledge—getting to the bottom of things, art for art's sake, knowledge for the sake of knowledge—is not the rule but the exception.

Ordinarily we term such a mind, such a mental attitude, professorial, and it is rather condemned as the impractical attitude of the dreamer. Most people follow strictly the injunction to let the morrow take care of itself, which is taken to mean: "Grab all the kale in sight and don't worry about theories."

The result is, that when people ordinarily "take thought" they are so unaccustomed to taking it that they take it all wrong, jump to conclusions, and then act on the impulse of such conclusions.

Let us, therefore, be thankful to the scrappers who make us think. A few of them are thinkers themselves, and have arrived by process of deep thought at certain conclusions of the truth of which they are so firmly convinced that they hate to hear the opposite view expressed.

But argument, if it is impersonal, does have the effect of making people think about the matters discussed, even if heated, and, if truth be told, has more actual immediate effect upon the average mind than the work of the real investigators, the professors, who refuse to argue.

The professor, the man who has won his doctorate not by the honorary route but by the route of individual research, is so much interested in abstract truth that he is satisfied to put his findings on paper, to give them to the world, and let it go at that. The guild of professors well know that truth is not found in heated argument but by patient, unemotional laboratory research. To this attitude we owe all that we know of scientific truth in music.

We cannot, however—and must not—under-rate the usefulness of those who have the forensic attitude, for to them we owe the publicity given to these scientific truths. They bear a function akin to that of the light-man in our theaters, who makes visible to us what is going on on the stage and even, with his spot light, underlines with special emphasis certain scenes and characters in the play.

It is a curious thing what potency is held by personal communications to the newspapers. To the average public it seems that these unsolicited communications, letters to the editor, actually carry more weight than articles by learned authorities or editorials by the editor himself. Explain it who will, a fact it certainly is in many cases, if not the majority of cases. We assume the reason to be that these letter-writers take up one point and one point only, and defend or oppose it with direct personal vigor, thus reaching out for the sympathy of those who agree with them.

They may be wrong or they may be right, but they are always useful. They promote discussion and discussion promotes thought.

VARIATIONS

By the Editor-in-Chief

Merry Christmas to the operatic prima donnas, and to them these imaginary conversations are dedicated:

Between Two Prima Donnas

"How do you do, my dear?"
 "You sweet thing. How are you?"
 (They kiss.)
 "I've never seen you looking better."
 "You're a dream of loveliness."
 "What a wonderful gown. Where did you get it?"

"A treasure of a Parisian dressmaker—quite unknown. I'll give you the address."

"Thank you so much. Oh, before I forget, let me congratulate you. I read in the papers that you are reengaged for five years at an increase of \$500 per night."

"Don't you believe any such thing. That's press agent talk. As a matter of fact, I have to take less than I'm getting now. I'm no longer as young as I was, you know, and after much arguing I've finally convinced the impresario that my voice is wearing out."

"No such thing. I heard you the other night as Elsa, and I was so delighted that I asked our impresario to give you the part always. You do it much better than I ever did."

"Oh, you flatterer. You know perfectly well that my voice is too heavy for such a role."

"Heavy? The idea! Ridiculous! True, you are matchless as Violetta, Marguerite and Mignon, but your vocal art is so wonderful that you do everything else equally well, from Carmen to Isolde, and from Manon to Brünnhilde."

"That is so kind of you. But I've always maintained that there is no Brünnhilde like yourself. Bayreuth offered me the part for next year, but I advised them to take you."

"You are too kind."

"Your Brünnhilde costumes are ideal."

"Use them whenever you like."

"You lovely thing!"

"You darling!"

(They kiss again.)

Between a Prima Donna and Her Concert Manager

"Good morning, Mr. Jackson."

(Jackson grunts.)

"Won't you have a bite of breakfast?"

"No."

"A drink, perhaps?"

"No."

(Prima donna fingers her coffee cup nervously.)

"Nice weather we've been having, hasn't it?"

(Upsets the cup.)

"Look here, Screechini, quit your gabbing and get down to business. What do you mean by telling my office that you won't sing more than two concerts a week? You thought I was out of town and you tried to take advantage of my clerks, didn't you?"

"I beg your pardon. I'll sing three times, if you like."

"Yes, and you'll sing four, too, or five, when I tell you to. Do you mind my smoking?"

"Certainly not. I love the fumes of tobacco."

"I've been looking over my books, Screechini, and I find I've been paying you too much money."

(He blows smoke in her face and the prima donna coughs humbly.)

"I've decided that you're not worth more than \$300 per concert."

"But, Mr. Jackson—"

"I said \$300, and that settles it."

"Just as you think, Mr. Jackson."

"As to the question of expenses. I don't see why I should supply you with a stateroom on trains. Hereafter you'll travel like other people, in the day coach."

"My throat requires—"

"Your throat requires hardening. Never baby yourself. The air in an open coach is infinitely better than in those stuffy compartments."

"Of course, they do keep them too warm."

"There you are. I knew you'd agree with me. Now, as to repertory. Your selections are no good. This is an English-speaking country, and audiences like to understand what they're listening to. Hereafter please confine your programs to American composers, in English. Cut out all that foreign stuff."

"I love American songs and I shall consider it an honor to sing them."

(Claps her hands delightedly.)

"Another thing. Your performances have not been quite up to the mark lately. Your tones sound constrained, inelastic, compressed. You must listen carefully to Madame Bellerina and copy her style. That is the kind of singing I desire."

"I shall be on hand whenever Madame sings, so as to learn."

"All right. Is there anything else I can do for you?"

"I was going to ask—"

"What? Asking for something again? I've got no time now. Put it in writing and send your request to my office."

"Oh, thank you so much."

(Manager walks out, slamming door behind him.)

Between a Prima Donna and an Interviewer

"What do you think of America and the Americans?"

"I consider America an overgrown province, raw, unpolished, self-assertive, and ignorant of even the elements or principles of musical art. As for Americans, I consider them boorish, illbred, vulgar, stupid, vain, snobbish, and thoroughly detestable."

"How much do you get for your singing?"

"People think I get \$1,500 per night, but in reality I get only \$850."

"Can I have a photograph of your castle in Biarritz, to go with this interview?"

"Castle in Biarritz? Rubbish! I spend my summers with my relatives in the East End of Philopopol. They have a small flat there, poorly but tastefully furnished. We are fourteen children, and together with papa, mamma, and the families of their brothers and sisters, thirty-eight of us manage to fill the four rooms very comfortably."

"From what monarch did you receive the magnificent diamond and emerald tiara which you always wear in Traviata?"

"Young man, I cannot tell a lie. The tiara is imitation. I never met a monarch in my life, except the king of head waiters. He was my uncle. I bought that tiara of a pawnbroker, my cousin, for \$17.50."

"At your Traviata farewell you must have felt pardonable pride at being literally buried under wreaths and floral baskets."

"I'm glad you liked them. I selected them myself."

"Would you honor me with your own photograph for our paper?"

"I'm sorry. I haven't had one taken for over twenty years."

Between a Prima Donna and a Critic

"I wish to thank you."

"What for?"

"For the criticism you wrote of my Carmen."

"But I found fault with your singing, your deportment, and your interpretation."

"That's just it. All your strictures were justified. I never knew how awful I was until I read your article. Now I realize all my errors and I shall seek to unlearn them. You have taught me the right way, and your fault-finding was an invaluable lesson to me and a great inspiration. But there's one thing I didn't like about your writing—if you'll permit me to say so."

"Tell the truth—I love it."

"You praised my appearance."

"Well, what about it?"

"How can a woman who weighs 245 pounds be an ideal Carmen? I may not look to weigh that much, because my corsetier and dressmaker are great artists; but I assure you that 245 is the correct bedside weight. Then, my left shoulder is higher than my right, and the distance from my neck to my waist is out of all proper proportion to the rest of me."

"I'm sorry."

"Not at all. I'm simply giving you material for your next notice of me as Carmen. I believe that critics should do their full duty. Apropos, did you notice how I phrased the card song?"

"I thought it was all right."

"Not a bit of it. My phrasing's all to pieces because I have no breath left. That's why I've got to take all the whole tones as half tones in the upper register, and all the halves as quarters. The parts I leave out altogether really don't matter, for they're only in my solos and therefore don't disturb the ensembles."

"I'm much obliged to you for calling my attention to all those matters. I hadn't observed them. Which shoulder did you say was higher—the right?"

"No—the left."

"Thanks. I must make a note of that."

"You'll surely mention it?"

"Surely."

"And don't forget about the improper breathing."

"I'll start my review with that."

Between a Prima Donna and a Society Lady

"Dear Madame Screechini, won't you help our Blind Rabbits' Asylum by singing for us at our benefit concert? We are willing to pay you \$2,500."

"Heavens, what are you thinking of? Take money for singing at a charity concert? Not I. I shall be only too delighted to sing for nothing, and here is my personal check for \$1,000 to help along the cause. You must take it. I won't permit a refusal."

Between a Prima Donna and a Tenor

"Madame, whom do you consider the greatest prima donna in the world?"

"Jeritza."

The "undeveloped peoples" are those who can enjoy music without criticising it.

A village used to be a place where the one piano teacher, a young woman, carried a round music-roll under her arm, and went to her pupils' homes to give lessons. Now she has a studio, and drives her own car.

Most of the ultra-modernist composers are like the earth. They are in constant revolution but they never get anywhere.

Someone said that dead men do not speak. Is there anything more distinct today or more eloquent than the voices of Bach, Beethoven, Mozart, Schubert, Brahms, Wagner, Liszt, Tchaikowsky?

The reason Saul threw his spear at David probably was because he thought the harpist intended to play Dvorak's Humoresque as an encore.

"An educated man is one who can quote Shakespeare without crediting it to the Bible."—Evening Telegram. In music an educated man is one who can hear a certain wedding march, a certain barcarole, a certain meditation, and a certain song to the evening star, and tell of which operas they are a part. Of course, only a veritable phenomenon among musical laymen knows that a certain funeral march is the slow movement of its composer's piano sonata in B flat minor.

The laundryman tenor, discovered recently, now is threatened with rivalry in publicity by a baritone who is a shoemaker. He is said to sing with much sole.

Another unconventional Fritz Reiner program, for the Cincinnati Orchestra home concerts of January 9 and 10: Debussy's Petite Suite, d'Indy's Istar Variations, Honegger's Pacific 231, and Mozart's Symphonie Konzertante for violin, viola, and orchestra.

At a recent Friars Club burlesque entertainment, the program had a footnote, reading: "Knabe Piano Abused Exclusively."

The appearance of Archie Camden as soloist in the concerto for bassoon and orchestra by Mozart at the Hallé concert at Queen's Hall, London, last season, recalls a pretty incident to Rudolf King, of Kansas City. "When Mr. Camden first joined the orchestra as fourth bassoon, he was quite young," relates Mr. King, "and Dr. Hans Richter was the conductor. One day at rehearsal, at the end of a phrase, the youth inadvertently played an E natural instead of an E flat, the tiniest 'pip' in bassoon language. Frightened almost out of his wits by his slip, he furtively looked up at the great man, and was overjoyed to find that apparently the error had passed by unnoticed. In due course the rehearsal came to an end, and as Dr. Richter was going off the platform he put his hand on the lad's shoulder and said: 'Mr. Camden, an E flat would sound very nice tonight.'"

If conductors are supposed to employ their heads more than other musicians, at least organists lead in the use of their feet.

Natural talents are natural plants that need pruning by study.

One of our fair subscribers confessed to reading the MUSICAL COURIER while reclining in a bath tub, thus sealing the claim of the paper's circulation managers that it is read everywhere.

LEONARD LIEBLING.

NAMES, PLEASE—AND ADDRESSES

The MUSICAL COURIER has received a number of interesting letters protesting at the activities of Mayor Hylan in his opera schemes and calling attention to the alleged fact of the city's failure to pay musicians who played concerts last summer in the parks. Some of these letters were signed, others were not, and many of those that were signed had no addresses. Whereas we would most certainly like to publish some of these letters in our columns, we find it quite impossible to do so, not knowing their source. Anonymity is a bar to the use of letters in our MUSICAL COURIER Readers' Department, and such anonymity is covered by failure to give address, as, when no address is given, the probability of a fictitious name being used is increased. Correspondents will please give name and address.

As to the ethics of the Mayor's activities, it is obvious, in the first place, that musicians should be paid. It is obvious that they should not be engaged at all if there is not money with which to pay them. Of course it may be that the Mayor is not responsible. But somebody is responsible, and the matter is all the more aggravated in view of the wealth of New York. Furthermore, the Mayor has been saying disagreeable things about wealthy people for years, and has set himself up as a champion of the poor against the rich and not sparing in his insinuations as to what the rich would do if they got a chance—which, of course, always meant, if the Mayor stepped out of their way and let them have full sway.

It must, then, strike anyone as rather extraordinary, to say the least of it, for the Mayor to be inviting these same rich people to back his opera plans, while, apparently, striving to give the impression that the city is doing it, and expecting the city to get all the credit when the credit should go to the rich, who, if the thing ever materializes, will have made it possible by their donations. The MUSICAL COURIER is not interested in politics, and brings this matter under discussion only because it does not believe that such tactics are good for music. The controversies which arose with regard to the Goldman Band Concerts last summer were not good for music. None of these things which only serve to irritate those who are actually providing our music, or are likely actually to provide our music, are good for the cause of music. To "pick on" people who yearly give out large sums of money for the sake of having music of the finest sort in our city, or any city, whether it be indoor or outdoor opera or concert, is unwise and shows little genuine desire to provide the people with opportunity to enjoy the arts.

If the city administration proves itself an efficient organizer of opera and concerts it may be sure to get plenty of credit without trying to make it appear that nobody else deserves any credit.

RAISING STANDARDS

No one who has followed the development of music in America in recent years can have failed to observe the marked change for the better that has come over public taste in art. If, as so often is said, the public gets what it wants, it now wants something better than what it asked for a decade or more ago. The programs of orchestral concerts and of the recitalists are sufficient proof of this raising of standards and the upward movement has been no less noticeable in the efforts of the musical educationalists to guide their art into the path of progress.

It was a profound philosopher who said that those who would better the world should begin with the children. Evidently the Chicago Musical College has arrived at the same conclusion, for it has gone down to the bed-rock of artistic education by elevating the standards of those who teach music in the public schools. According to its plans, there will be begun in its summer master school this year a four-year course in public school music under the direction of W. Otto Miessner, a specialist whose skill and progressiveness have attracted general attention. It is proposed not only to give music teachers and supervisors the most comprehensive and up-to-date training in public school music that ever has been offered, but also to lead them through it to the high standard of knowledge, which, at the conclusion of the four-year course, will give them the Degree of Bachelor of Music Education.

Comparisons may be odious, but imagine the difference of equipment between the music supervisor of yesterday and one of the present who, after four years of study in the great Chicago institution, has assimilated such subjects as public school music, acoustics, harmony, musical form and analysis, counterpoint, piano, voice, orchestral instruments, conducting, high school music, chorus and orchestra

training, practice teaching, history of music, civic music, folk dancing, languages, sociology, public speaking, history of education, English composition, psychology, etc. Stress is laid on the practical side of all this learning. It does not begin and end with books. The department of band and orchestra training, which is growing yearly more and more important in the schools, is, for instance, directed by Raymond Dvorak, who is connected with the band and orchestra departments of Illinois University, and who proposes to make his students masters and mistresses of their art.

SCHOOL BAND CONTESTS

The success of the first National Band Contest for school bands, held in Chicago in 1923, was such that it has led to an expansion of the idea, which calls for many state and sectional contests in 1925. A booklet published by the National Bureau for the Advancement of Music gives the details of these contests, which are held under the auspices of the Committee on Instrumental Affairs of the Music

TITTA RUFFO BACK AGAIN AT THE METROPOLITAN

Makes His Season's Debut in *Andrea Chenier* and Is Given an Ovation—Ponselle, Gigli, and Serafin Also Score Brilliant Success—Toti dal Monte Again Delights—Repetitions Continue to Please

ANDREA CHENIER, DECEMBER 15.

One of the best performances the writer has ever heard at the Metropolitan was given on Monday evening, December 15. There was a thrill nearly every moment, due principally to the beautiful singing and intensity of acting on the part of the three leading artists—Rosa Ponselle as Madeleine, Beniamino Gigli as the Andrea Chenier, and Titta Ruffo as Gerard. Incidentally, this was the famous baritone's first appearance of the season and he returns in fine voice. Credit must also go to the conductor of the evening, Tullio Serafin, who put new fire and life into Giordano's score.

After the second and third acts, Ruffo was given an ovation that lasted several minutes, and which, strangely enough, was not limited to his countrymen only. His beautiful singing, breadth of style and impassioned acting aroused his hearers to great heights of enthusiasm. Gigli also was in fine form and sang with a golden tone and depth of feeling that were instantly felt by the audience. The gloriously voiced Ponselle, slim and charming in appearance, was not lacking in dramatic action and fervor. A memorable trio of artists, indeed!

A clever bit of characterization was that of Adamo Didur as Mathieu, and others who handled less important roles capably were Ina Bourskaya as the Countess, Ellen Dalossy as Bersi, and Henriette Wakefield as an old woman.

TALES OF HOFFMAN, DECEMBER 16.

The fantastic Hoffman again told the story of his many loves to the Brooklyn opera followers, and, judging from the enthusiastic response, the audience seemed to enjoy his misfortunes thoroughly. The production was of a high order. Bori, Mario, Fleta, and De Luca came in for the lion's share of appreciation, and they justly deserved it. The orchestra, too, deserved the sign of approval for the performance of the time honored but ever charming Barcarolle.

Bori was superb as Giuletta, and it was due largely to her enthusiasm that the Venetian scene took on almost the appearance of splendor. Queena Mario gave a splendid interpretation of the consumptive Antonia, suffering and eventually dying for the sake of a romantic dream.

Fleta was excellent as Hoffman—a pure voice used delicately at times, and full of forceful power at others. He is happily placed. Giuseppe De Luca was masterful in the triple role of the baritone. His aria as Dappertutto was the high spot of the performance. Others in the cast were Nina Morgana, whose interpretation of the doll Olympia is now a charming contribution to the opera; Ina Bourskaya, as the young man companion of Hoffman, and a host of others—Meador, Tibbett, Schuetzenzendorf, D'Angelo, Bada, Altglass, Gustafson, Picco, and Henriette Wakefield. Hasselmanns conducted the orchestra.

LUCIA DI LAMMERMOOR, DECEMBER 17.

In her second appearance as Lucia at the Metropolitan Opera, Toti dal Monte—to use a conventional phrase, but one which in this case is perfectly true—confirmed and strengthened the impression made at her first. Again she sang the florid measures with faultless ease and an intonation that never varied a hair's breadth from the pitch; again she brought a careful intelligence to her acting which almost made the rousing puppet seem like a human being. Her success was no whit less than on the occasion of her first appearance, and after the Mad Scene she was called back time and time again. Mario Chamlee's voice is at its very best this season and he gave a performance of Edgardo that was as flawless and easy as his partner's Lucia. It is a pure joy to listen to his luscious tones. Danise was the Ashton and Mardones the Raimondo. Papi conducted.

JANUFA, DECEMBER 18.

The spectacular Czech opera, Janufa, featuring Jeritza and Matzenauer, was repeated December 18 before an audience which appreciated the lovely voice and poignant acting of Jeritza in the title role; the dramatic spirit and abandon of Matzenauer as the sexton's widow, and the orchestral flow of free-voiced melody under Conductor Bodanzky. This Czechish Cavalleria Rusticana, with gayly-clad peasants, ornamental chinaware on the walls, "four-poster" at least six feet from the floor, washtubs and big oven, one of the few grand operas in which love-making is almost entirely absent, held the attention of the big audience. Composer Janacek certainly knows his orchestra, but the dramatic spark giving life to all Wagnerian operas is not there; beautiful orchestral playing does not make a successful opera! Kathleen Howard was the same capable Grandmother as at the first performance. Ohman and Laubenthal as the rival brothers sang well, and Gustav Schuetzenzendorf repeated the part of the

Supervisors' National Conference in cooperation with the Bureau. The state contests, which will be held during the third week in April, will be followed by the sectional contests, the whole country being divided for this purpose into six districts. The bands are divided into three classes according to the school age of the players and the length of time organized, and in case there is a minimum of three sectional winners in each of these classes there will be another national contest in 1925. It seems doubtful, however, that there will be the required number of sectional winners, so the national contests will probably not take place before 1926. Suitably inscribed tablets and trophies will be awarded to the winners in state, sectional and national contests. Certain compositions are assigned for the contestants in each class to play. The booklet issued by the National Bureau is thoroughly comprehensive and very interesting and copies of it may be had upon application to the Bureau's office, 45 West 45th Street, New York City. It is something which the leader and players of every school band in the land will want to have.

LA BOHÈME, DECEMBER 19.

La Bohème was the offering on Friday night, before an enthusiastic and representative audience. Frances Alda, as Mimì, was in splendid voice and rendered the part with her usual skilled whole-heartedness of interpretation. A worthy foil was Yvonne D'Arle, whose Musetta was excellent both vocally and histrionically. Her presentation of the waltz song in the second act was charming. Mario Chamlee was a worthy Rudolfo and several times claimed the audience's applause for himself. Antonio Scotti loaned to the role of Marcello a voice of tonal beauty and histrionic worthiness. Picco was Schaunard; Rothier, Colline; Ananian, Benoit; Max Altglass, Pargpignol, and Malatesta, Alcindoro. The chorus was splendid, with Papi giving the score a colorful reading.

COSÌ FAN TUTTE, DECEMBER 20 (Matinee).

Mozart's delicious musical comedy, in its pseudo-old fashioned production at the Metropolitan, ought to be one of its greatest drawing cards. If it is not, the fault lies neither with Mozart nor Mr. Bodanzky nor the cast, which is as near perfect as one can expect these days. The life of the party is—as she should be—Lucrezia Bori as Despina, the designing and versatile chamber maid. Her humor is irresistible and her vocalism as well as her musicality, expressed in a perfect understanding of the Mozart style, admirable. Florence Easton and Frances Peralta make a perfect pair of nearly-but-not-quite faithful fiancées, who with George Meader and Giuseppe De Luca, as the cheated swains, and with Adamo Didur as the gently cynical Alfonso, unite in ensembles of rare purity. That these ensembles never get a hand from the audience does not speak well for the latter's appreciation of really good things. Bodanzky's conducting, the orchestra's playing, Eisler's harpsichord, and, last but not least, Mr. Urban's fetching scenery, combined to make the performance one of the most enjoyable of the season thus far.

SAMSON ET DALILA, DECEMBER 20.

On Saturday evening, a production of Samson et Dalila, gave Jeanne Gordon her first chance to appear this season in one of the best roles of her repertory. Her rich, warm, opulent voice has every opportunity to display itself in the grateful measures of the Saint-Saëns score. There is chance not only for the lower and middle registers, but she is frequently called upon in the dramatic moments to mount to heights which ordinarily belong to the dramatic sopranos, though they are as easily within her reach and are as effective as any of the music in the entire role. And aside from her gorgeous singing, Miss Gordon is a sight to delight the eye and make any Samson in the world leave his happy home at an instant's notice. Add to all this the fact that Miss Gordon plays the role with intelligence and intensity. She is, in fact, a Dalila of the first rank and need not fear comparison with anyone singing the role today, which is a satisfactory thing to be able to say of an American artist.

The new tenor, Martin Oehman, had his first important role. His voice, decidedly agreeable in quality, seemed rather light for the demands of a role as heavy as Samson, but he sang and acted with intelligence and made a good impression. Clarence Whitehill, quite recovered from the recent attack which took him out of Tannhauser, gave the High Priest his due sonority. Louis Hasselmanns conducted. The Saturday night audience was very enthusiastic, especially over Miss Gordon's Dalila.

Furtwängler's First American Program

Wilhelm Furtwängler will make his American debut as guest conductor of the Philharmonic Orchestra on Saturday evening, January 3, in Carnegie Hall. He has chosen a program consisting of Strauss' Don Juan, the first symphony of Brahms, and the Dvorak B flat cello concerto, with Pablo Casals as soloist.

Miron Poliakin to Give Recital

Beginning Saturday afternoon, January 3, at Carnegie Chamber Music Hall, Miron Poliakin, Russian violinist, will present a cycle of five recitals featuring some of the most celebrated classic and modern compositions for violin. Harry Kaufman will preside at the piano.

KOUSSEVITZKY CONDUCTS TSCHAIKOWSKY FOR THE FIRST TIME IN BOSTON

Well Known Soloists in Recital—Candlelight Concert Delights—Other Programs of Interest

Boston, December 20.—The music of Tschaiikowsky was conducted for the first time here by Serge Koussevitzky, the new leader of the Boston Orchestra, at the first Pension Fund concert of the season, December 14, in Symphony Hall. The program included the Fantasia, Francesca Da Rimini, the Serenade for Strings and the Fifth symphony in E minor.

As was to be expected, Mr. Koussevitzky made even the relatively threadbare Francesca da Rimini glow with a dramatic excitement which roused the audience to a high pitch of enthusiasm. The songful Serenade served to disclose anew the magnificent string section of the orchestra. But it remained for the stirring fifth symphony of Russia's most popular composer to reveal the full eloquence of Mr. Koussevitzky and the notable virtuosity of the orchestra. Not without reason did the huge audience recall the conductor again and again, with plaudits aplenty for orchestra as well as leader.

CANDLELIGHT CONCERT.

In Jordan Hall, December 3, the Eighteenth Century Symphony Orchestra, under the able direction of Raffaele Martino, conductor, gave its first candlelight concert of this season. Assisting were Doris Emerson, soprano, and Rodolfo Fornari, baritone. The program was as follows: Minuetta (new), Boccherini; Canzone (first time in Boston), G. Gabrieli; Care Selve from Atalanta by Handel, sung by Doris Emerson and harpsichord; Sonata in E (largo-allegro), Saggione, for flute solo and harpsichord (first time in Boston); organ concerto (No. 9), for organ and orchestra, Handel; suite: Pavana-Gagliarda-Sarabanda-Allemanda (first time in Boston), J. Neubauer; Passing By, E. Purcell, and Pastourelles, G. Martini, sung by Doris Emerson with orchestra; Pastorale, for violin solo and orchestra (first time in Boston), Tartini; La mia ragione e' questa, Galuppi, and Se non sei nata nobile (from the opera, Il Filosofo di Campagna), Rodolfo Fornari and orchestra, (first time in Boston); Concerto Grosso (No. 2), (first time in Boston), Corelli.

These concerts have become an enjoyable feature of the season. Although music of the same period is apt to prove irksome, Mr. Martino and his able orchestra play these ancient compositions with a sense of style and musicianship which make the concerts surprisingly pleasurable. Liked best were the smooth-flowing concerto by Corelli, the charming minuet of Boccherini, and the plaintive pastoral by Tartini. Miss Emerson was most effective in the beautiful air from Purcell. Mr. Fornari's interpretations were given with the poise of a practiced singing-actor. An audience of good size was warmly appreciative.

JASCHA HEIFETZ PLAYS.

Jascha Heifetz, violinist, returned to Boston, December 7, for a concert at Symphony Hall. With the expert assistance of Isadore Achron, accompanist, he exhibited his familiar virtues in a program comprising a sonata of Saint-Saens, a concerto by Glazounoff, and miscellaneous numbers from Paganini, Sarasate, Auer, Achron and Scott. A very large audience gave frequent evidence of its pleasure, and there were as usual many encores.

FELA RYBIER SINGS WITH PEOPLE'S SYMPHONY.

Fela Rybier, young Polish pianist, was soloist with the People's Symphony Orchestra at its fifth concert of the season on November 30 at the St. James Theater. Miss Rybier was born in Warsaw, studied in Berlin, had a successful debut here last year, repeating her success at Steinert Hall, December 10. With Mr. Mollenhauer's orchestra, Miss Rybier played the exacting Tschaiikowsky concerto in B flat minor, giving it a spirited performance marked by a highly serviceable technique, incisive rhythm and musical understanding. She was recalled many times by an enthusiastic audience. For purely orchestral numbers the orchestra played Spohr's overture to the opera, Jessonda; Massenet's suite for orchestra, Esclarmonde, and the sixth Hungarian rhapsody of Liszt.

ELEANOR EDSON SINGS IN LYNN.

Eleanor Edson, contralto, was heard at the Lynn Women's Club House, December 2, for the benefit of the Aid Society of the Lynn Day Nursery. Miss Edson revealed her abilities as vocalist, musician and interpreter in a program well designed to exhibit her virtues as an artist. Opening with old airs from Gluck and Bach, she proceeded to the aria, Il Segreto Per Esser Felici, from Donizetti's Lucretia Borgia. Continuing with lieder from Schubert and Schumann, she brought her second group to a close with the familiar air, Mon Coeur S'Ouvre a Ta Voix, from Saint-Saens' Samson et Dalila. Miss Edson's closing group included airs drawn from English and Irish folklore and pieces by Mrs. H. H. A. Beach and Bantock. The singer was assisted by John Allen Farnham, violinist; Katherine Singer Urquhart, accompanist for Miss Edson, and Jesus Maria Sanroma, accompanist for Mr. Farnham.

LOUISE HOMER AT SYMPHONY HALL.

Louise Homer, contralto, was heard December 3 at Symphony Hall. With the brilliant and sympathetic assistance of Ruth Emerson, accompanist, she exhibited her pleasurable graces of voice, skill and taste in two Handel airs, Come and Trip It and Ombra mai fu; Schubert's Serenade; Maedchen sind wie der Wind, by Loewe; Dvorak's Darf des Falken Schwingen; an aria from Massenet's Werther and one from Paul et Virginie, by Masse; Respighi's Nebbie; a Scotch song arranged by Fraser; Mendelssohn's Wings of Song; and songs by Sidney Homer, Carpenter, Krull and Watts.

BOROVSKY SCORES WITH BOSTON SYMPHONY.

Alexander Borovsky, pianist, won a splendid success as soloist with the Boston Symphony at the concerts of December 12 and 13, in Symphony Hall. Mr. Borovsky displayed his remarkable talents in the B flat minor concerto of Tschaiikowsky. Possessed of a superlative technique, he gave abundant proof that he is assuredly a brilliant virtuoso, with an extraordinary command of nuance, subtle sense of rhythm and a gift for vivid, dramatic contrasts which made his performance uncommonly vital. Mr. Borovsky had a

great success with his audience, being recalled again and again.

For purely orchestral numbers Mr. Koussevitzky brought to performance Respighi's charming arrangement of four ancient Italian dances and airs for the lute, the plaintive oboe solo in the Villanella being beautifully played by Georges Longy; a Concerto Grosso in C minor for string orchestra and piano by Corelli, the piano part tastefully played by Arthur Fiedler; and, for effective closing number, Strauss' tone poem, Till Eulenspiegel. The latter received a delightful interpretation, one which revealed the wit, sentiment and diabolical knavery that abound in this work. It was a discriminating, imaginative performance and Mr. Koussevitzky was the recipient of a well-merited ovation.

GABRILOWITSCH WITH HARVARD GLEE CLUB.

Ossip Gabrilowitsch, pianist, was soloist at the first concert of the annual series given by the Harvard Glee Club in this city, December 11, at Symphony Hall. He played the Harmonious Blacksmith by Handel, a Rondo Expressivo by Philip Emanuel Bach, the Chromatic Fantasia and Fugue of J. S. Bach, and the Moonlight Sonata of Beethoven, bringing to his performance of these pieces those sterling qualities of technique, musicianship and taste which long ago placed this master in the front rank of contemporary pianists. Mr. Gabrilowitsch was warmly recalled.

Dr. Archibald T. Davison led the club in a program which did not appear to be as interesting as those which have been heard from this splendid aggregation in other seasons. Of notable interest, however, was an early Justorum Animae by Byrd, truly beautiful religious music, impressive by reason of its simplicity; a spirited example of seventeenth Century church music by one Leisinger, O Filii et Filiae; a delightful Russian song, the Gypsy, by Zolotarief; an animated English folk song, Sir Eglamore; a charming old French folk song by Orlando di Lasso to words by Ronsard, and for a merry closing number, the gently satirical March of the Peers from Gilbert and Sullivan's Iolanthe. Dr. Davison has increased the numbers of the Glee to what seemed to be double its original size, without improving the quality of their singing appreciably. Indeed, it seemed to at least one listener that the chorus was almost unwieldy, thereby impairing its interpretative powers. However those qualities of precision, euphony and balance which won it so much fame originally were still in evidence, thanks to the genius of Dr. Davison as a choral coach.

SUZANNE KEENER AT ALGONQUIN CLUB.

Suzanne Keener, soprano, assisted the Boston Symphony Ensemble, Augusto Vannini, conductor, at the Algonquin Club, December 7. Miss Keener sang the aria Ombra Leggiera from Meyerbeer's Dinorah, the Laughing Song from Manon Lescaut, an ancient French folk piece, and numbers by Lemaire, Gaul, Alberti, Curran and Terry.

This singer is gifted with a light, flexible voice of lovely quality and generous range. She sang the ornate air from Dinorah with skill and a scrupulous concern for pure intonation. Nor was she less effective vocally in the familiar Laughing Song from Puccini's version of Manon's colorful career. Miss Keener was less fortunate in her choice of songs. Manifestly, one could not fairly gauge her abilities as an interpreter from her singing—pleasantly diverting though it was—of the numerous bon-bons, cloyingly sentimental, with which she regaled her listeners. Nor was her selection of pieces complimentary to the audience, which was presumably a very discriminating one in matters musical. Be that as it may, the soloist was warmly applauded and added extra pieces. It would be a pleasure to hear Miss Keener in a program more worthy of her powers.

(Continued on page 34)

Daisy Kennedy Remarries

John Drinkwater, the English playwright, was married in London, December 16, to Daisy Kennedy, the Australian violinist, who played in this country a few seasons ago. It is the second venture for both of them. Miss Kennedy's first husband was Benno Moiseiwitsch, the pianist.

NEWS FLASHES

First Radio Strike on Record

(Special Wire to Musical Courier)

Chicago, December 23.—The first strike of Chicago radio musicians was called on December 22. The station affected was KYW and the strike resulted from the employment of two non-union pianists.

R. D.

Arnold Volpe Resigns Post

(Special Wire to the Musical Courier)

Kansas City, December 20.—Arnold Volpe, who has been director of the Kansas City Conservatory of Music for the last three years, has resigned his post to take effect in June, 1925, at the end of the present season.

J. C. B.

Meluis Sings for French President

(By special cable to the Musical Courier)

Paris, December 23.—The Italian Ambassador gave a dinner last evening for President Doumergue and all the heads of the diplomatic corps. An American singer, Mme. Luella Meluis, of the Paris Opera, had the honor of being chosen as the only vocalist to entertain the Ambassador's guests.

C. L.

Manager in Difficulty

A dispatch from Montreal states that Emmett Moore, manager of an organization called the Sixtine Soloists, was arrested in that city a short time ago. He was charged, it was alleged, by a Montreal impresario with obtaining money under false pretenses and is now out on \$4,000 bail, his trial being set for December 30. It is also alleged that the singers were practically stranded in Montreal for some time and that they have been sent back home by the Italian Consul as refugees. It is understood that several charitable organizations and clubs gave money for their support. It is said that Mr. Moore was once an embalmer at Lowell, Mass., and in business there under the name of John Finnegan.

New Giordano Opera a Success

(Special Cable to the Musical Courier)

Milan, December 22.—The world's premiere of the new Giordano opera, La Cena Delle Beffe, took place at La Scala here on December 20. The book is by Sem Benelli, from his own play of the same title, known in America as The Jest. The public received the work with great enthusiasm and the critics were not behind in praising it. Hipolito Lazaro played the leading role of Gianetto and his success was really sensational both vocally and artistically. The audience broke into the middle of the first act to applaud his narrative frantically in open scene. Toscanini's interpretation of the score deserves to be called wonderful. The composer, maestro and artists received no less than twenty-four curtain calls.

A. B.

THREE LEADING AMERICAN PIANISTS TO PLAY TOGETHER.



ARTHUR SHATTUCK.

GUY MAIER.

LEE PATTISON.

The most interesting thing that has been offered to pianists and lovers of piano music in a long time is the program which Arthur Shattuck, Guy Maier and Lee Pattison are to share between them at Aeolian Hall on Sunday evening, January 4. The only solo work will be Palmgren's River concerto, played by Arthur Shattuck, which has never been heard in this city though Mr. Shattuck played it in Philadelphia with Stokowski several years ago. For two pianos Guy Maier and Lee Pattison will play a Mozart concerto, the Arthur Bliss concerto for two pianos, also new here, and another novelty, Edward Burlingame Hill's scherzo for two pianos. Then all three pianists will join in the Bach triple concerto. The orchestral support will be provided by players of the Philharmonic Orchestra under the direction of Ernest Schelling.

ONE OF THE GREATEST OF FLORENCE

Scores Another Brilliant

CHICAGO EVENING AMERICAN

THURSDAY, DECEMBER 11, 1924.

FLORENCE MACBETH EASY TO LOVE AS WINSOME GILDA

BY HERMAN DEVRIES.

THERE was a great stir among members of the musical staff of the Auditorium when Toti dal Monte's debut was imminent. The noise went about urbi et orbi that Dal Monte's Gilda and Lucia would efface any impression left by Galli-Curci, that, in short, Dal Monte would "devour" Galli-Curci's record in a second.

After the Dal Monte Lucia, this humble reporter ventured the thrice repeated opinion that Galli-Curci was still the queen of coloraturas and that, at no time did Dal Monte make us forget, even for a second, the exquisite beauty of the Galli-Curci voice.

MACBETH IS FAVORITE.

In comparing Dal Monte with singers of her type we forgot to mention Florence Macbeth, who is by no means a negligible quantity as far as the public is concerned, an artist who has a record of successful achievement upon both the lyric and concert stage, and is unmistakably a favorite with Chicago opera goers.

Upon her entrance last night she received a heartening welcome, but after the "Caro Nome" the orchestra took a little vacation, while the audience applauded.

Miss Macbeth's phrasing and vocal dress in this familiar aria are so very well-known that we need merely repeat the fact of her overwhelming success, and further to report that the coloratura work in the cadenza was flawless and as rapid as an arrow in flight.

She was an eager, youthful Gilda, a slender, winsome figure, to whom Piccaver made love with apparent ease.

THE DAILY NEWS,
DECEMBER 11, 1924.

Macbeth, Piccaver, Schwarz and Others Offer Commend- able Performance.

BY MAURICE ROSENFELD.

For the repetition of "Rigoletto," presented last evening at the Auditorium theater, two American artists sang the roles of Gilda and the Duke of Mantua. Florence Macbeth had the coloratura soprano part and Alfred Piccaver, that of the tenor's.

Macbeth has long been a favorite with Chicago opera enthusiasts. She has sung the role of Gilda many times here, always impeccably as to vocal clarity, flexibility and musical interpretation, and she repeated her excellent rendition of the "Caro Nome," which evoked so much applause that for several minutes the performance could not go on.

CHICAGO HERALD AND
EXAMINER, THURSDAY
DECEMBER 11, 1924.

ARTISTRY IN SONG SHINES OUT IN RIGOLETTO'

Florence Macbeth, Joseph Schwartz, Alfred Piccaver and the Baton of Henry G. Weber Pleasing at Auditorium.

BY GLENN DILLARD GUNN.

THREE great artists and a brilliantly gifted conductor made last night's "Rigoletto" performance a stimulating event.

They are Florence Macbeth, the greatest Gilda of the generation; Joseph Schwartz, a noble artist in any department of the repertoire; Alfred Piccaver, whose voice is surely one of the phenomenal tenors of the world, and Henry G. Weber, youngest, yet one of the best of opera conductors.

Miss Macbeth had her first real chance of the season. The public welcomed her with far more enthusiasm than was aroused by Toti dal Monte in the same role, which is to be construed as nothing less than a triumph for any native artist.

I believe the judgment of the public is correct. This voice, despite its slender and fragile timbre, is a voice of many colors. Warm, fresh, appealing, it yet has all the coloratura agility and none of the display for the mere sake of display, so out of place in this role. I have never heard the "Caro nome" so exquisitely phrased, so filled with musical feeling, so charmingly girlish.

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ALL COLORATURAS

{ GLENN DILLARD GUNN
IN THE
Chicago Herald-Examiner

MACBETH

Triumph As Gilda

CHICAGO
DAILY TRIBUNE:
DECEMBER 11, 1924.
*Success Made
by Americans
in 'Rigoletto'*
*Miss Macbeth Is Called
Ideal Gilda.*

BY EDWARD MOORE.
Three important changes in the cast of "Rigoletto" were made last night at the Auditorium, and it happened that each of the newcomers was an American. Joseph Schwarz, it is true, continued to translate melody into noble emotion in the name part, but Florence Macbeth appeared as Gilda, and Riccardo Riccaver took the duke's role, and Henry G. Weber went to the conductor's stand.
The performance gave small evidence of having been rehearsed enough to get it into its most efficient running order, yet each of the newcomers made an undeniable success. Miss Macbeth was an ideally lovely Gilda. One began to wonder all over again why it should be necessary to hunt the world over for a coloratura soprano when the artist is here in America. You will go a long way before you find one who can sing "Caro nome" with the delicate tone and exquisite phrasing that Miss Macbeth employed last night. It was a bit of the finest kind of art.

CHICAGO JOURNAL OF COMMERCE DEC. 11, 1924

Florence Macbeth Superb as Gilda in Verdi's "Rigoletto"

By PAUL R. MARTIN.

After it is all said and done, it would be difficult to find a more pleasing artist in a delicate coloratura role than Miss Florence Macbeth. She was heard last night as Gilda in "Rigoletto," this being her first appearance in the part this season, and one cannot recall a better exposition of this role than she gave. She endows it with everything it should have, including good looks—a quality that is often missing—and although Miss Macbeth's voice may not be as robust as that of some of the Gildas who have paraded the Auditorium stage in this and other seasons, it has an exquisite quality, an appeal, a clarity and vibrancy of tone that give her every claim to stellar honors.

Miss Macbeth is a coloratura—a genuine coloratura and not a lyric-dramatic soprano with ornamentations. Her voice, even in the extreme upper register is crystal clear, with no hint of stridency in it. What is more, this artist uses her voice with superb musicianship—a musicianship that is coupled with fine feeling, and the result in every role she sings is dramatic interpretation that rings true. There is a world of opportunity for such interpretation in the part of Gilda, and Miss Macbeth gives a perfect illusion of the innocent young girl, who in the throes of first love, willingly makes the supreme sacrifice, even to death itself, for the man who is the object of her affections.

Never has the emotionalism of the part been more eloquently set forth than it was by Florence Macbeth last night, when the subtle passages of this Verdi opus were given just as sincere and conscientious treatment as were the high spots. And speaking of high spots, it brings to mind that the "Caro Nome,"

the real show piece of this opera, simply scintillated with brilliancy. The long and trying third act was also magnificently handled. Miss Macbeth's popularity with Chicago Opera audiences was attested by the applause which came near stopping the proceedings when she made her entrance and which punctuated every pause in the action. Time and again she was called before the curtain to receive an ovation which was sufficient to give her reason for pride.

Joseph Schwarz was again heard as

O EVENING POST.
DECEMBER 11, 1924.

By Karleton Hackett.

Miss Macbeth sang the aria beautifully. The tone was pure and with a fresh, maidenlike quality quite in the spirit of the music. The sustained phrases flowed smoothly and the decorative figures were clean. There was a repose in her singing as of one who had mastered all the difficulties and felt sure of herself.

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NEW YORK CONCERTS

DECEMBER 12

Landowska and Ensemble

Wanda Landowska at the harpsichord always is a treat and the evening audience at Carnegie Hall enjoyed her rare and delicate art to the full. She appeared in two Haydn trios (A major and G major) and also played the modern piano masterfully in Mozart's G minor quartet. In these numbers she was partnered artistically by Paul Kochanski, violin; Rene Pollain, viola, and Ewssei Belousoff, cello.

DECEMBER 13

Ernest Hutcheson

Aeolian Hall was filled with piano devotees who thronged to the third (matinee) recital in the Hutcheson historical series. The program was devoted to Schubert, Mendelssohn, and Schumann, arch romanticists, of Germany. Only superlative praise is in order for the thoughtful musicianship, the ripe pianistic qualities and the true interpretative spirit which distinguished the Hutcheson art. He is a player whom all students of the piano could follow as a model. Of course, the enthusiasm ran high and was acknowledged by the recitalist with his customary grace and modesty.

DECEMBER 14

Stringwood Ensemble

On Sunday evening, December 14, at the home of Rachel Garbot, an interesting program of new works was given by the recently organized Stringwood Ensemble, assisted by Helen Lubarsky, soprano. The ensemble, consisting of Messrs. Bellison, Stopak, Kuskin, Cores and Borodkin, played beautifully, with a fine tonal balance and sense of rhythm. All are excellent solo artists, yet there was no attempt to overshadow one another—something very common in newly organized bodies. The Springfield Ensemble should be heard in public.

The program opened with the Brahms quartet in A major, op. 26, for piano and strings (Messrs. Loesser, Stopak, Cores and Borodkin) which was admirably played. Then came one of the most enjoyed numbers on the program—Jewish folk music—(a) Aw Horachmim, and (b) At the Wedding, for clarinet and string quartet, by talented Samuel Gardner. Following were three songs for voice and string quartet, by N. Novik. They were Berceuse, Schalamones (an exquisite thing) and Autumn Song. Mme. Lubarsky did justice to them, rendering with intelligence and vocal charm. Zeitlan's Scene and Chassid Dance in F major for clarinet and strings was also warmly received and the more familiar Prokofieff sextet in C minor, op. 34 (a sketch on two Jewish themes). The evening was a most enjoyable one.

DECEMBER 15

Clara Clemens

Clara Clemens concluded her series of seven recitals showing the historical development of song, at the Town Hall, Monday afternoon, December 15. Her program was made up of modern French and German songs. There was a group of four Debussy numbers, two songs by Ravel and two by Chausson; two by Reger, one by Schönberg, and two by Pfitzner; four by Wolf; two by Mahler and four

by Strauss. Mme. Clemens was in good voice and brought to the interpretation of the songs her well known artistic intelligence and expressive ability. The French numbers were given with much fervor, charm and grace. Les Papillons, by Chausson, so delighted that it had to be repeated. Koechlin's Le Thé was offered as an encore. In the German songs Mme. Clemens did some especially fine singing, giving them with warmth of feeling, sincerity and true artistry of style. Mary's Lullaby, by Reger, was particularly lovely.

In this series Mme. Clemens has presented a finely representative list of old and new songs in various languages. It was a big project to tackle, but a task to which Mme. Clemens proved fully equal, and one to which she brought, besides her artistic intelligence, a large amount of sympathy and love, else she could not have put it over with so much success. Throughout the series she has had appreciative audiences. She has also had the very valuable assistance of Walter Golde at the piano, and his excellent accompaniments contributed no small share to the artistic success of the series.

Maxim Karolik

Maxim Karolik, tenor, announced as "formerly of the Petrograd Grand Opera House," with the additional note, "Musicalnaia Drama," gave a recital of Russian, French and Italian songs at Aeolian Hall, Monday evening. In three Tchaikovsky songs which opened the program Mr. Karolik's dramatic tenor voice, of agreeable quality, and admirable interpretative ability, won for him immediate favor. As he progressed in his program, it became evident that he had considerable dramatic feeling and artistic instinct. The only aria was from Massenet's Werther. Three beautifully rendered French songs by Chausson, Duparc and Ravel, followed. The third group began with three songs of the thirteenth century, charmingly arranged by Casella, marked "first time in America." These colorful songs, artistically rendered, won much applause. Songs by Respighi and Caccini completed the Italian group. The last group consisted of Russian songs by Moussorgsky, Rachmaninoff, Dargomizhsky and Balakireff. All of these won a warm response from Mr. Karolik's hearers, particularly Rachmaninoff's Lilacs, which had to be repeated, and Balakireff's The Call of Freedom. A large and enthusiastic audience included many of the Russian singer's compatriots. Frank Bibb was the efficient accompanist.

DECEMBER 16

Mendelssohn Glee Club

Ralph L. Baldwin and his large and efficient body of male singers gave a concert at the Waldorf-Astoria on the evening of December 16 assisted by Ethyl Hayden, soprano; Francis Moore, pianist, and Harry M. Gilbert, organist. The program was of the same serious nature which always characterizes the concerts of this organization, and was rendered in a manner that received hearty approval from the audience. Some of the more notable works given were: the Chorus of Camel-Drivers from Cesar Franck's Rebecca, arranged by Archibald T. Davison; Possession, by Clough-Leigher; A Plainsman's Song, by Paul Bliss; Far O'er the Bay, by Cesar Franck, with a solo part sung by Miss Hayden, and The Shepherd's Story, by Clarence Dickinson, also with a solo part sung by Miss Hayden.

Mr. Baldwin has his singers under perfect control. Evidently they have excellent voices and are trained musicians. They respond instantly to the conductor's beat, their attack is perfect, and throughout all of the multicolored dynamic nuances the balance of tone is strictly maintained and the intonation at all times faultless. The interpretations were musicianly as well as being interesting and individual, and the singing combined spirit and delicacy.

In addition to the incidental solos sung with the chorus, Miss Hayden sang several groups of songs in a charming manner and was forced to respond to encores.

Gita Glazé

On Tuesday evening, at Aeolian Hall, Gita Glazé gave her annual New York recital before a crowded house. Mme. Glazé possesses a delightful soprano voice, purely of operatic quality, and she uses it with skill and intelligence. Her program was varied and interesting and contained numbers by Schubert, Wolf, Strauss, Polak, Tchaikovsky and others, all of which were sung by her in a manner deserving of the applause she received.

Mme. Glazé is an experienced singer, having sung abroad in opera and also in recitals, always meeting with the same success she is receiving here. Emil J. Polak, who presided at the piano, helped decidedly in making the program so interesting.

Paul Stassevitch

On Tuesday afternoon at Carnegie Hall, Paul Stassevitch performed a unique feat. As the number before intermission in the concert of the State Symphony Orchestra, he played the Brahms violin concerto; as the number following intermission, he performed the Tchaikovsky B flat minor piano concerto. It requires a tremendous amount not only of nervous energy but also of mere physical strength to perform a feat like that, and Mr. Stassevitch did it as if it were an every day occurrence. Furthermore

he gave a thoroughly satisfactory performance of both concertos.

Mr. Stassevitch, always a modest artist, would be the last to claim that he played the Brahms violin concerto as well, for instance, as Fritz Kreisler plays it, or that he performed the Tchaikovsky piano concerto with the virtuosity of, say, a Rosenthal. What he did was to give two well rounded, well thought out and competently executed performances. There is no call to choose between the two Stassevitchs, but there was, perhaps, rather more brilliance in the Tchaikovsky than the Brahms, which, after all, may have been due to the superior facilities offered by the piano itself. The audience evidently liked him very much in both his capacities and did not hesitate to show its pleasure with rounds of applause. Due to his very unusual equipment, both from the mechanical and mental standpoints, Mr. Stassevitch carried his interesting experiment through to a decided success.

Philadelphia Orchestra

The Philadelphia Orchestra, under Leopold Stokowski, gave its fifth concert this season in Carnegie Hall on December 16, before an audience which completely filled the vast auditorium from pit to dome.

Part I of the program was devoted to Cesar Franck's symphony in D minor, which Mr. Stokowski presented admirably. Part II opened with three excerpts from Berlioz' La Damnation de Faust; Menuet de Follets, Danse des Sylphes, and Marche Hongroise, followed by Varès' Hyperprism, and, at the close, Debussy's colorful Nuages and Fêtes. Both the Berlioz and Debussy numbers were unusually well represented.

Regarding Hyperprism, by Edgar Varès, the composer's own words, according to the program notes, are quoted: "Hyperprism is not program music, so that there is no story to present with it; and for the rest—the emotional content—I have not the gift of transposing a musical idea into a more definite medium of expression. I should prefer to say only that the title has a geometrical connotation, and implies a fourth-dimensional significance. The score is in one movement and traverses these changes of tempo: Moderato, poco allegro; Très Calme; Lent; Très lent; Moderato; très souple, mystérieux; Allegro molto.

To the writer it was nothing but a din, reminding one of any election night in the metropolis, New Year's celebration, or a Coney Island Carnival.

DECEMBER 17

Mischa Mischakoff

Mischa Mischakoff, Russian violinist, prize winner at the Stadium auditions several years ago, and now concertmaster of the New York Symphony Orchestra, gave a violin recital in Town Hall on Wednesday evening in a program which comprised the Sonata in E major, Handel; Etchings (Theme and Improvisations), Albert Spalding; concerto in D major, Paganini; On Wings of Song, Mendelssohn-Achorn; Polish Dance, Zimbalist; Saga (first time in New York), Godowsky; and Caprice Basque, Sarasate.

His playing revealed a well developed technic and reliable intonation, but his tone at times was rough and rasping. The audience, however, seemed pleased with his work and applauded him sincerely. He was sympathetically accompanied by Harry Kaufman.

DECEMBER 18

New York Symphony, Golschmann, Guest Conductor

Vladimir Golschmann, who was introduced to a New York audience last season when he was invited by Walter Damrosch to conduct the New York Symphony Orchestra in a special concert, proved so satisfactory at that time that he was asked to return as guest conductor. Mr. Golschmann's recentree on Thursday afternoon, brought out a big attendance.

The concert opened with the overture to The Marriage of Figaro (Mozart), followed by Schumann's symphony No. 4, in D minor, both of which received excellent traditional readings at the hands of Mr. Golschmann. Part II was devoted to A Night in the Bald Mountain (Moussorgsky), The Flight of the Bumble Bee, from Tsar Saltan, Rimsky-Korsakoff, and La Valse, Ravel.

Mr. Golschmann presented the Moussorgsky number with fine balance. The Rimsky-Korsakoff scherzo was fascinatingly done as was also the colorful La Valse by Ravel. In the last named the composer was inspired by the Viennese waltz, and has woven into it unusually effective harmonies and fantastic rhythms.

The program, under Mr. Golschmann, was repeated Friday evening, December 19.

New York Philharmonic

Henry Hadley conducted the evening concert at Carnegie Hall with all his now familiar energy, insight, and experienced skill of baton. He gives unflinching pleasure to his hearers and it is to be deplored that his appearances here as an orchestral leader are not more frequent.

The richly scored and highly melodious E minor symphony of Rachmaninoff found a sympathetic and imaginative interpreter in Henry Hadley. He read the work in such fashion that it evoked warm demonstrations of applause. With the Spanish Caprice of Rimsky-Korsakoff the leader put the orchestra through its virtuoso paces most brilliantly, and again the response of the audience was resoundingly spontaneous.

Between the Russian numbers came Hadley's own Salome, a symphonic poem of vital content, colored to suit the exotic subject, and developed into a climax of appropriate dramatic intensity. Hadley masters his orchestral means of expression completely, and as he has definite musical ideas and intentions, and seems never-endingly fertile in the creation of melodic themes and motifs, his works always make a distinctly general appeal. Salome is no exception. It is as good a symphonic piece as any American composer has given us. The audience received it with acclaim.

Cobina Wright

Cobina Wright, soprano, who has been heard here before in concert, gave her first solo recital at Aeolian Hall on Thursday evening. The usual bareness of the stage was relieved by decoration of trees and tapestries.

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Mrs. Wright herself wore a becoming Pre-Raphaelite costume. Hers is a clear lyric soprano voice, rather light, agreeably produced. Her singing displayed a good knowledge of the vocal art and her interpretations were intelligent. There were early Italian arias, German lieder, modern French and Italian numbers, including songs by Debussy, Ravel, Moret, Gabriel Grovlez, Sibella and Respighi, and American songs by S. L. M. Barlow and Richard Hageman. The latter was Mrs. Wright's accompanist and, as usual, a large factor in the success of the program.

Jan Chiapusso

The most interesting of Jan Chiapusso's programmed numbers, presented at his Town Hall recital on Thursday evening, was his own arrangement of the Bach Organ Fantasy and Fugue, so cleverly and skilfully done as to bring out many of the intricacies usually limited to the massive organ. Too, his own arrangement of Couperin's *The Shepherds* and *The Fickle Country Maid* called for unstinted praise and the good sized audience revelled in his interpretations. Then fine also were his Schubert offerings (*G flat Impromptu* and *D major Rondo*) and likewise *The Ballade (F minor)* and *Etudes* of Chopin. In addition he gave two numbers by Ravel, Medtner's *Fairy Tale*, *The Paganini Etude* by Liszt and *The Tannhäuser overture* by Wagner-Liszt.

Mr. Chiapusso seems thoroughly to understand just what he wants to portray in his varied offerings, and, well supplied with the necessary technique, he does not fail to paint his pictures vividly. Needless to say the artist was loudly applauded and obliged to add numerous encores.

DECEMBER 19

Max Pollikoff

Max Pollikoff, violinist, who received his education under Auer after winning a scholarship offered by the MacDowell Club, and made his debut last season with encouraging success, played again at Aeolian Hall on the evening of December 19 and confirmed the impression of marked ability and personality made a year ago. He played a sonata by Brahms, a *Symphonic Rhapsody* by Kramer, two pieces by Wieniawski, a *Notturmo* of his own, *Spinning Song* by Popper-Auer, and *Introduction and Rondo Capriccioso* by Saint-Saëns. He has a most evident technical mastery which gives his playing ease and confidence, and he plays with a rising and falling of dynamic nuance which serves to make his interpretations vivid with light and shade. Such things can only be accomplished satisfactorily by a musician of real gift, and it is quite certain that Pollikoff is thus favored to a rather unusual degree. His tone is lovely in its combined sweetness and full sonority, and he gives of it with opulent prodigality. This young man has just the sort of talent and style that gets to the front ranks, and his future would seem to be assured. It may not be out of place to congratulate the MacDowell Club upon its discovery and support of an artist of such attainments. Samuel Chotzinoff was the accompanist.

Van Vliet Chamber Music Concert

Cornelius Van Vliet, solo cellist of the Philharmonic and cellist of the New York Trio, inaugurated his series of three chamber music concerts with a splendid program at Rumford Hall on December 19. Mr. Van Vliet, with his associates of the New York Trio (Clarence Adler, piano, and Louis Edlin, violin) and Bruno Labate, oboe; Samuel Lifschey, viola, and E. Roelofsma, clarinet, gave a classic program and delighted a good-sized and appreciative audience. Mr. Van Vliet and Mr. Adler joined forces in an excellent performance of two sonatas for cello and piano—one in G minor by J. S. Bach and one in F major by Porpora. Mr. Van Vliet's exceptional technical ability, his rich, firm tones and artistry of style were in evidence as usual, while Mr. Adler also lived up to his reputation as a skilled pianist.

A quartet in F major for oboe, violin, viola and cello, by Mozart, was particularly enjoyed. The harmonious blending of tone, the grace and polish, and the spirit which these artists infused into it made it a most exquisite number. It was a beautiful combination of instruments and Mr. Labate displayed technical agility and artistry in the oboe part, which figured with prominence. The oboe lent a very soft, soothing tone. The artists played with unusually fine feeling for ensemble. At the conclusion of this quartet the audience burst into spontaneous and loud applause and called upon the artists to bow acknowledgment a number of times.

Another particularly interesting number was Beethoven's duet for viola and cello, a sonata-movement, above the original score of which the composer had written "For Two Near Sighted Players." The parts for the two instruments were well balanced and the tone blended beautifully. While at times the cello offered a support for the viola theme that was almost orchestral in feeling, again it took the lead. A Beethoven trio for clarinet, cello and piano made a pleasing ending to the program. The concert was a decided success, judging from the enthusiasm of the audience, and the next one, *Romantic Music*, on January 29, will undoubtedly draw the same crowd of music lovers and many more who enjoy this more intimate sort of recital.

Biltmore Musicale

At the fourth of the series of Friday Morning Musicales at the Hotel Biltmore, the following sterling artists appeared as soloists: Dusolina Giannini, soprano; Louis Graveure, baritone, and Wanda Landowska, harpsichordist and pianist.

Mme. Landowska opened the program with two well played piano solos—*Allegretto*, by Mozart, and *Valse Viennoise*, by J. Lanner—to which she was obliged to add an extra number. Her second group was devoted to harpsichord solos: *Prelude* by Bach, *Bourrée* by G. P. Telemann, *Le Coucou* by Daquin, and *The Hunt* by Scarlatti, as well as two encores.

Miss Giannini, in excellent voice and looking charming as always, sang two songs by Meta Schumann (*Thee, and Life*); *Three Cavaliers*, arranged by Kurt Schindler, and *Christ Went Up Into the Hills*, by Hageman, to which she was called upon to give an encore. She later sang *Over the Steppe*, by Gretchaninoff; *Toujour à Toi*, by Tchaikowsky, and an aria from Gounod's *Reine de Saba*, as well as two encores. Her artistic and finished singing aroused the large audience to liberal applause.

Mr. Graveure sang, with his accustomed art and musicianship, two groups, comprising: *Wolfgram's song* from *Tannhäuser*, Wagner; *To the Garden Annie Went*, Bohe-

mian folk song; two Schubert songs—*Auf Dem Wasser zu Singen*, and *Dem Unendlichen*; *If Thou Wert Blind*, Noel Johnson; *The Old Gentleman*, Graener; *Three Fishers Went Sailing*, Old English, and the *Toreador's Song* from *Carmen*, Bizet. His work won instantaneous and well deserved recognition, and, like the other two artists, he was obliged to give two encores.

The accompanists were Meta Schumann for Miss Giannini and Arpad Sandor for Mr. Graveure.

DECEMBER 20

Frederick Wiedermann and Anton Hok

Frederick Wiedermann, Czech organist, and Anton Hok, American-Slovak tenor, shared an enjoyable recital at Town Hall, December 20, before a small audience, which, however, rewarded the artists with prolonged applause for their several offerings. The smooth-flowing voice of Tenor Hok was effective in Biblical songs by Dvorak, and in Slovak melodies, one of them recently harmonized by Wiedermann and sung for the first time; it was *Why Did You Forsake Me?* To this he added as encore *The Fire of Love*, from a Smetana opera. Mr. Wiedermann again showed his splendid technique, especially in two Bossi excerpts, the symphonic etude for pedals being marked by extremely rapid performance. Karel Leitner was a capable accompanist, and an honorary committee of Slovak and Czech citizens had as chairman Clement Inrisky; other noted names on this committee were those of J. J. Kovarik, Francis Pangrac, Margaret Volavy and Caroline Beebe.

Ethel Leginska and Hans Kindler

The large attendance at the second Saturday evening chamber music concert of the People's Symphony auxiliary showed the special interest taken in the participation of Leginska and Kindler, who shared a program of sonatas and solos, December 20, at the Washington Irving High School auditorium. The artists opened with a pleasant, almost restrained performance of Brahms' sonata in E minor, self-contained, with animation in parts, and closed with Ornstein's cello sonata, this composer being prevented from being present, however, because of his tour in the West. Leginska played a Chopin scherzo and Liszt's eighth Hungarian rhapsody with spontaneous brilliancy, coupled with much variety of touch, and the roar of applause which followed led her to add the Liszt Campanella, which she plays as no one else; more being demanded, she contributed Chopin's *Raindrop prelude*. Pieces by Ravel, Cui and Piaty were performed by Cellist Kindler with the artistic interpretation and aristocratic spirit associated with all he does, and he, too, was vigorously encouraged.

Between numbers Mr. Biesenthal called attention to the coming December 26 concert of the Flonzaley Quartet, as well as to the St. Cecilia Club, the Moore-Kortschak joint recital, and the Tollefsen Trio, all of which appear in this course.

Old Masters Trio and Fraser Gange

A representative audience filled Aeolian Hall on December 20 to hear an evening of chamber music presented by that excellent body of musicians, the Old Masters Trio, the personnel of which consists of Mme. Backus-Behr, pianist; Michel Press, violinist, and Leo Shulz, cellist. Mozart was given place on the program as the introductory offering, the composition being his C major trio. In this, as well as in the final presentation, Beethoven's trio No. 3, op. 1, the three artists were heard to advantage, being at all times in sympathy with the moods of the composers and each giving of his and her individual best. The rendition by Mr. Press and Mr. Shulz of the Handel-Press *Passacaglia*, wherein both artists played with understanding, expression and tonal beauty, always in harmonious accord, was listened to with marked appreciation. The audience was demonstrative in its enthusiasm and recall after recall drew the three artists back to the platform to bow their acknowledgments.

Merle Alcock was scheduled as the vocal soloist of the evening, but due to her Metropolitan duties was unable to appear. The audience was amply consoled for the loss when it was announced that Fraser Gange, the well known baritone from London, would be heard in her place. Mr. Gange sang a number of Schubert and Schumann lieder in his fine, rich voice, and was forced by his delighted hearers to add an encore.

DECEMBER 21

Philharmonic Society

A goodly audience in size and quality gathered at the Metropolitan Opera House for the Sunday matinee of New York's oldest orchestra. This time the concert was conducted by Henry Hadley, who has endeared himself to Philharmonic patrons through his musical knowledge, his temperamental readings, and his interesting programs.

Last Sunday's doings opened with Tchaikowsky's fourth symphony, played in dashing and compelling style.

The novelty of the occasion was Edward B. Hill's *From the Garden of Hellas*, a four part suite of excellent idea, content, and construction. The melodic material is appealing, the spirit of the whole work is lofty and atmospheric (without traces of "midnight oil") and the orchestration

shows unusual skill, richness, and effectiveness. The composition scored a real success.

Messrs. Maier and Pattison, those wonderfully gifted and universally popular ensemble pianists, played Bach's double concerto for two pianos, with orchestra, and through the accuracy and finish of their art, their flawless technique, and the freshness and charm of their conception, aroused unbounded enthusiasm. They were recalled repeatedly. The Hadley accompaniment was an exquisite musical treat also.

New York Symphony

Guest conductor Vladimir Golschmann led the New York Symphony in a program at Aeolian Hall on Sunday afternoon, beginning with the Gluck overture to *Iphigenia in Aulis* and then playing the seventh Beethoven symphony. It was exactly the sort of reading that one familiar with Beethoven conducting in Paris expected to hear. There was nothing startling about it, no attempt at anything sensational. It was a simple, straightforward, somewhat colorless reading, such as one hears from the Paris orchestras. But later on he put color and warmth enough into his reading of the three familiar numbers from Berlioz' *Damnation of Faust* and the gorgeous dances from *Prince Igor*. With such music the young leader is entirely in sympathy. Clean delicacy and spirited robustness alternated with each other as the score demanded, and always was there a fine incisiveness of rhythm.

The novelty of the afternoon was Honegger's *Pastorale d'Ete*, in which Mr. Honegger, recently heard roaring like the lion in Pacific 231, now cooed as gently as the sucking dove with flutes and oboes and muted strings, everything as sweet as sweet could be. One prefers Mr. Honegger roaring.

Mr. Golschmann scored a most distinct success with his hearers. There was applause galore, particularly after the Berlioz numbers and the ballet music, which ended the program.

Enrico Bossi Arrives

One of the arrivals on the Italian liner, Conte Verdi, at New York recently was Chevalier Marco Enrico Bossi, distinguished Italian organist and composer of Rome, who arrived in this country as the guest of Rodman Wanamaker to play a series of recitals after Christmas on the fine Wanamaker organs in Philadelphia and New York. The dates of these recitals have not been settled, but the Italian master will play three times on each organ.

The Bossi recitals will be of great interest to American musicians, for, though this is his first visit to America, he is well known in musical circles as one of the world's greatest artists and composers.

Musicale and Dance at Witherspoon Studios

Close to two hundred pupils and guests gathered at the New York studios of Herbert Witherspoon on the evening of December 12 to enjoy the musicale and dance which he had arranged. The musical program included songs and operatic arias, and those participating were Geraldine Calla, coloratura soprano; Esther Stoll, dramatic soprano; Amy Ellerman, contralto, and John Quine, baritone, with Helen Wolverton at the piano. The program was thoroughly enjoyed by the interested audience, for all of the singers were in good voice and acquitted themselves more than creditably. Following the musical program there was dancing in the two lecture rooms, a small orchestra furnishing the dance music.

Metropolitan Museum of Art Concerts

The Metropolitan Museum of Art has announced that its series of orchestral concerts under David Mannes will be given again this year on the first four Saturday nights of January and March, making the seventh series of such concerts free to the public. On each of the first two programs a full symphony will be played; January 3, the seventh of Beethoven is listed and for January 10 the *Jupiter* of Mozart. Among other works to be played are a Bach Choral and his concerto for two violins and string orchestra, Debussy's *Fetes*, Tchaikowsky's 1812 overture, Wagnerian excerpts, Berlioz's *Roman Carnival* overture and Grieg's *Triumphal March*.

Parrish Williams Likes Glen Song

Parrish Williams, who returned recently from a stay of several years abroad and gave a highly praised program in Aeolian Hall, writes Katherine Glen as follows: "I used your beautiful song, *Rude Wind and Cruel Sea*, while abroad with tremendous success."

Arden with Kansas City Symphony

Cecil Arden, of the Metropolitan Opera, will appear as soloist with the Kansas City Symphony in the spring.



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MUSIC IN MILAN

Milan, December 3.—November 16 the second opera of the season was given, Wagner's *L'Oro del Reno*, (Rheingold). The house was not as well filled as for the opening night, but great interest prevailed among the Wagnerian music lovers, who enjoyed the beautiful melody of this, the prologue to the Trilogy. In the cast were Nazareno De Angelis as Wotan, Gino Lulli as Donner, Emilio Venturini as Froh, Amedeo Bassi as Loge, Antonio Righetti as Fasolt, Gregorio Melnik as Fafnir, Ernesto Badini as Alberico, Giuseppe Nessi as Mime, Rina Agazzino as Fricka, Eva Turner as Freya, Marta Offers as Erda, Cesarina Valobra as Voglinda, Cesira Ferrari as Wellgunda, Lina Lanza as Flossilde. Vittorio Gui was conductor, and Ernest Lert, regisseur. De Angelis, as Wotan, is an artist of rare quality. He sings the role with knowledge of the Wagnerian style and his voice is of beautiful quality. Amedeo Bassi, well known tenor of the Hammerstein (Manhattan) and the Chicago opera companies, gave an interesting interpretation of the difficult role of Loge. Vocally nothing was left to be desired. He still possesses all the beauty of voice so much admired by the American public. For the past few years he has specialized in the Wagnerian roles and it is conceded that he is one of the best Wagnerian tenors of the present day in Italy. Badini, always a great artist in every character role, is especially fine as Alberico, both vocally and artistically. Venturini sang the role of Froh, with distinction. Miss Agazzino interpreted the role of Fricka well. Eva Turner made a charming picture as Freya, and her voice is pleasing. The giants, Righetti as Fasolt and Melnik as Fafnir, are worthy of mention as is also the Erda of Miss Offers. The Mime of Nessi was admirable. The Rheinmaidens all had beautiful voices and did credit to their respective roles. Vittorio Gui conducted with energy and a thorough knowledge of Wagnerian music. The scenery and electric effects were magnificent. Much credit for an even performance is due the stage director, Ernest Lert. The audience was enthusiastic and showed its appreciation by much applause and many recalls of maestro and artists.

A GOLD MEDAL FOR TOSCANINI

On November 14, Senator Mangiagalli, Mayor of Milan, presented personally to Arturo Toscanini a gold medal from the City of Milan, in recognition of his indefatigable efforts which resulted in the triumphant production of Boito's *Nerone*. The Mayor regretted that the modesty of Toscanini would not allow the presentation to be made in ceremonial form as is usual. The great maestro accepted the honor bestowed in this modest way with deep feeling.

BINETTI RECEIVES DECORATION.

The general secretary of the artistic direction of the Teatro La Scala, Maestro Giovanni Binetti, was made a Cavaliere of the Order of the Italian Crown a few days before the opening of the Scala season, in commendation as an author of interesting literary works, a noted journalist, a musical director who has conducted important concerts and seasons of grand opera in Italy and foreign countries (one during the past summer with great success in Basel, Switzerland), and for his arduous work in the direction of La Scala for many seasons.

AT THE CARCANO.

At the Teatro Carcano, during the week ending November 9, there were repetitions of *Barbiere*, *La Boheme* and *Madam Butterfly*, and on November 5 the first performance of *Giordano's Fedora*. It was a splendid representation. Florica Cristoforeanu sang the name role with much artistic feeling and beauty of voice. She gave an interesting interpretation and her costumes were exquisite. The part of the Countess was sung with credit by Anita Santoro. The role of Boris Ipanov was interpreted by Giuseppe Carnerio with intelligence. Filippo Romito sang the role of Cirillo (the coachman) with much artistic ability and a sympathetic bass voice. The other roles were well handled. Maestro Mucci conducted with vigor. The well filled house showed enthusiasm and recalled the artists and maestro many times.

CHAMBER MUSIC.

The second of the Poltronieri Quartet Chamber Concerts, given in the concert hall of the Teatro del Popolo, October 31, was well attended. Of special interest was Dvorak's quartet in F major and Beethoven's op. 95 in F minor. The soloist of the evening was Anna Sassone, a mezzo soprano with a warm voice of good quality. She was enthusiastically applauded after each number.

The third of the series was given on November 7 at the same hall. Haydn's quartet, op. 76, No. 2, and Mendelssohn's quartet in B flat were well rendered. The soloist of the evening was Signor Poltronieri, violinist, who played Nardini's *Adagio* with great taste and technic. He was enthusiastically received by the capacity audience.

A SUIT AGAINST SIKES.

Cesare Baremo (Chase Sikes), the American bass, who is singing at La Scala, is being sued for breach of contract by the impresario of the Teatro Carcano of last season, 1923, where Mr. Sikes was singing as principal bass at that time. A La Scala representative heard him sing in a performance of *Forza del Destino* as Padre Guardiano, and was so impressed with his work that negotiations were begun at once. A contract for three years at La Scala was offered him. Naturally he accepted, as at the Carcano his contract was to sing *Gratis Tamoris Dei* (without salary). The suit is for 10,000 Lire damages.

CLARA LORING ALSO ENGAGED FOR LA SCALA

Clara Loring, American coloratura soprano from Kentucky, who sings under the name Clara Loringa, sang three special performances as *Violetta* in the opera *Traviata* at the Teatro Municipale of Alexandria. She met with great success. The daily journal, *La Lega*, reports that she was received with much enthusiasm and accords great praise to this young American coloratura artist. As a result of her success she has been engaged this coming season to sing at La Scala of Milan. This makes three American artists singing at this great institution for the coming season—Cesare Baremo (Chase Sikes), who is in his second season; Richard Bonelli, baritone, and Clara Loringa, both new this year.

PESCIA AND OLGA CARRARA IN MILAN

Just arrived from Bogota, South America, are Maestro Astolfo Pesca, and his wife the well known dramatic soprano, Olga Carrara, both familiar to the American pub-

lic. They have been on tour for the past two years with the Bracale Opera Company, which has toured all of Central and South America. When the Titta Ruffo-Bracale Opera Company met with disaster recently the maestro and his wife decided to establish themselves in Milan and take up a European career. They are welcome, and Mme. Carrara will surely have an opportunity to make the European public fond of her.

CASALE FOR MADRID

Ercole Casale, Italian impresario, has just been appointed director of the Teatro Reale, of Madrid, Spain, for a term of ten years. This is the greatest honor a professional impresario could receive. The theater is supported by the Spanish government. Signor Casale won the appointment among about twenty competitors for his ability and superior operatic knowledge. He is already impresario of the important Teatro San Carlo of Lisbon and Teatro San Juan theater of Oporto, Portugal. His wife is a celebrated Spanish lyric soprano, known in art as Maria Llacer.

ANTONIO BASSI.

BOSTON

(Continued from page 29)

POUSHNOFF WINS SUCCESS IN DEBUT.

Leff Pouishnoff, Polish pianist, was heard in Boston for the first time on December 12, in Jordan Hall. Mr. Pouishnoff displayed his abilities in an all-Russian program comprising these pieces: The Lark, Glinka-Balakireff; Sonata in B flat, Glazunoff; Hopak, Musorgsky; Prelude in G—Little Waltz—When It Rains, Pouishnoff; Purchinello-Elegy, Preludes in E flat; B flat; Désir, Caresse Dansée, Poème Tragique and Enigme, Scriabin-Rachmaninoff; Barcarolle, Lyadoff; Islamey, Balakireff.

Mr. Pouishnoff was ill-advised in his choice of music, at least for an initial appearance in this exacting community. Bostonians yield to none in their love of Russian music but a whole program of nothing else has possibilities of monotony which were not suspected. Be that as it may, Mr. Pouishnoff had a completely successful time of it. He uses a brilliant technic to bring out whatever emotional value may inhere in his music. Gifted with a fine sense of rhythm, he plays with a verve which animates whatever he sets out to interpret. He commands, moreover, a wide degree of nuance which lends true color to his work. The music from the pianist's own pen made an excellent impression, notably for its qualities of grace and poetry. An audience of good size was exceedingly enthusiastic, necessitating many additions to the program.

DENOEE LEEDY DELIGHTS.

Denoee Leedy, pianist, gave a recital December 10 at Jordan Hall, when he revealed a sure instinct for the melodic line, fine taste and a highly serviceable technic in a program comprising Schumann's *Phantasie*, op. 17, Milhaud's *Saudades do Brazil*, Ravel's *Ondine*, Bartok's *Bear Dance*, Albeniz' *Cordoba* and Chopin's F minor ballade. Mr. Leedy merits praise for his uncommonly interesting program. He made an excellent impression on his listeners and was rewarded with vigorous applause.

GRACE LESLIE GIVES PLEASURE.

Grace Leslie, contralto, gave a recital December 9 in Jordan Hall, when, with the competent assistance of Everett

Titcomb, accompanist, and Verne Powell, flutist, she was heard in a well-varied program, including songs by Hook, Mozart, Helmund, Schubert, Franz, Ravel, Bruneau, Foudrain, Delibes, Housman, Chadwick, Titcomb, and Foote, and also some sixteenth and seventeenth century songs.

Musical discernment quite out of the ordinary was manifested by this singer both in her selection of pieces and in her treatment of them. But musicianship and taste, as well as a notable command of styles, are not Miss Leslie's only assets. She has voice, too—a pleasant contralto of liberal compass—and a marked ability for grasping and communicating the mood of text and music. Here is indeed a fine artist, one whom it is a pleasure to hear.

EDITH THOMPSON IN RECITAL.

Edith Thompson, pianist, gave a recital December 13 at Jordan Hall, demonstrating her familiar abilities as technician, musician and interpreter. She began with Mozart's *Fantasia* and *Sonata in C minor*, following this with MacDowell's *Sonata Eroica*. Then came three numbers by Chopin and other pieces by Moussorgsky, Alexander Steinert, Amani, Debussy, and De Falla. A large, friendly audience enjoyed her finished playing and insisted on encores. J. C.

Arthur Middleton a "Standard" Artist

One of the very few singers who can really and truly be called "standard," one takes it for granted that every season Arthur Middleton will fill the usual number of important engagements. The popular baritone will be soloist this season with the Minneapolis Symphony Orchestra in St. Paul on March 5 and in Minneapolis on March 6. With the St. Louis Symphony Orchestra he will be heard in two concerts in St. Louis on March 13 and 14, and will give his well known performance of *Elijah* with the Detroit Symphony in Detroit on March 24. He will also be heard in this work at the Pittsburg, Kan., Festival on April 29, appearing there also in recital on April 30 and in *The Messiah* on May 1. Speaking of his oratorio appearances, he will sing *The Messiah* with the New York Oratorio Society in New York this evening, December 25, and 27 and with the Pittsburgh, Pa., Mendelssohn Choir on December 30.

Perhaps the most outstanding feature of his recital work is the constantly growing popularity of the Middleton-Althouse joint recital. During October, for instance, the singers made appearances together, on their Western tour the first half of the month, in Casper, Wyo., October 6; Fargo, N. D., October 9; Hibbing, Minn., October 10, and St. Louis, Mo., October 17. Then on October 22 they were heard together in Memphis and October 28 in Schenectady. During October Mr. Middleton was also heard in a dedicatory joint recital with Mme. Sundelius in Birmingham, Ala., at the formal opening of the new civic auditorium there. Early in November he again went West, appearing in two consecutive recitals in Des Moines, Ia., on November 6 and 7, and in Alliance, Neb., November 11. Coming back there was another joint recital with Marie Sundelius in Springfield, Ohio, November 18, and a recital at Lock Haven, Pa., November 21. At various other times during the season Middleton will be heard in Saginaw, Mich. (January 20), Amsterdam, N. Y. (January 14), Fall River, Mass. (March 29), Omaha, Neb. (March 9 and 10), Cedar Rapids, Ia. (March 3).



H. Newman photo

ARTHUR MIDDLETON.

CHICAGO OPERA SHOWS MARKED IMPROVEMENT

Le Jongleur de Notre Dame and L'Amore dei Tre Re Given for First Time This Season, With Anseau Superb in the Latter—Also First Performance of Fra Diavolo—Muzio Triumphs in Tosca—Repetitions Delight

LE JONGLEUR DE NOTRE DAME, DECEMBER 14 (MATINEE).

Chicago, December 20.—The first presentation of Le Jongleur de Notre Dame this season brought forth Mary Garden as Jean. Jean Edouard Cotreuil distinguished himself in the difficult role of Boniface. The balance of the cast included Kipnis, Mojica, Nicolich and Deffere. Polacco's conducting calls only for superlatives.

AIDA, DECEMBER 15.

Aida was sung for the fourth time this season. The cast included Raisa, Lenska, Marshall, Formichi, Lazzari and Kipnis in the leads. Moranzoni conducted.

L'AMORE DEI TRE RE, DECEMBER 16.

Montemezzi's L'Amore dei Tre Re was given for the first time this season with a cast similar to the one heard in the last few seasons at the Auditorium, with the exception of Fernand Anseau, who for the first time in his career essayed the role of Avito. He sang throughout the evening gloriously and scored in the part the biggest hit of his American career. In superb fettle, he carried the vocal honors of the night and he acted the part with great conviction and dressed it with distinction. Georges Baklanoff made his re-entry as Manfred, a role in which he is very happy and in which once again he met with his customary success. Virgilio Lazzari was a pillar of strength as Archibaldo, and, with Mary Garden excellent in the role of Fiora, the opera was given as fine an interpretation as could be desired. Gladys Swarthout made much of the part of a handmaiden, singing the few bars with beauty of tone.

At the director's desk was Polacco and were space not at a premium at this time of the year, at least a paragraph would be given this distinguished master of the baton. Under prevailing conditions one adjective will convey the impression he and his orchestra made on the audience as well as on this auditor—and this is "superb."

TOSCA, DECEMBER 17.

As the season progresses the performances at the Auditorium are becoming better and better, which shows what can be accomplished with the splendid material on hand when

properly cast. The performance of Tosca, with Claudia Muzio in the title role, reached the high level in this season's offerings. Although this reporter was not on hand at this repetition and therefore is unable to give his own appreciation, it was common gossip in musical circles here that Muzio once more was glorious, both vocally and histrionically, and this is easy to believe inasmuch as her Tosca is as matchless as her Violetta. Piccaver reappeared as Cavaradossi, and, for the first time this season, Baklanoff was Scarpia. Moranzoni conducted.

THAIS, DECEMBER 18.

Thais was repeated with the same cast heard previously.

FRA DIAVOLO, DECEMBER 19.

Fra Diavolo had its first performance by the Chicago Opera, on Friday evening, outside of regular subscription. The opera composed by a Frenchman, Daniel F. E. Auber, was sung in Italian. Why? The title role was entrusted to that sterling tenor, Tito Schipa, who sang gloriously throughout the evening. His make-up reminded one of Alfonso, the team-mate of Gaston, made famous by a cartoonist whose Alfonso and Gaston graced the comical section of one of the dailies a few years ago; thus Schipa's would-be Marquis of San Marco was a sort of caricature. Edouard Cotreuil was capital as Lord Roeburg. He spoke the Italian lines with a pronounced English accent and was comical enough to bring merriment. Perini was a serious Lady Pamela; Beck was a vigorous Inn Keeper; Mojica a well groomed chief of the Carbineers; Lazzari, excellent as Giacomo, the real comedian in the opera. Olivero was quite satisfactory as Beppo and Edith Mason was a well voiced and pleasing Zerlina. Cimini conducted with verve and precision.

LA JUIVE, DECEMBER 20 (Matinee).

The Jewess was repeated on Saturday afternoon with the usual cast so well headed by Rosa Raisa in the title role.

PEARL FISHERS, DECEMBER 20 (Evening).

The last performance this season of Bizet's Pearl Fishers was given at popular prices with the same cast heard previously.

RENE DEVRIES.

Lewis, Stewart Baird, Comte Henri D'Ornano, Comte Philippe D'Ornano and William Fellowes Morgan.

Mme. Leschetizky Praises Boy Pianist

Gabrielle Leschetizky, pianist, who is in New York just at present after playing at a number of places throughout the country, spoke with much enthusiasm of the playing of the little Italian boy, Pietro Mazzini, not yet seven years old, who has made something of a sensation in Paris, Berlin and Vienna. "He has most unusual gifts," said she, "which have been developed mainly under the direction of my sister, Hedwiga de Roszborska. There were some startling notices in the papers after his most recent appearance in Paris. The critic of the Paris Times said: 'Pietro Mazzini played Beethoven's sonata in C minor as it has been played only by the greatest of pianists.' The Paris Comedie wrote: 'We admired a virtuosity already thoroughly developed, an authority already greatly guided by a true musical instinct. He has extraordinary gifts.'"

Bogue and Laberge Managements Merge

Miss Bogue, of the L. D. Bogue Concert Management, New York, and Bernard R. Laberge, manager of Montreal, announce that they are consolidating their offices and the management will hereafter be known as the Bogue-Laberge Concert Management, with main offices at 130 West Forty-second street, New York, and the Canadian office at 70 St. James street, Montreal.

The list of artists under this management for the season 1925-26 will include: (pianists) E. Robert Schmitz, Clara Haskil; (organists) Joseph Bonnet, Marcel Dupré, Charles Courboin, Alfred Hollins, the last three in association with the Concert Direction, John Wanamaker; (harpist) Marcel Grandjany; (violinist) Robert Imandt; (sopranos) Marya Freund, Rose Armandie; (tenor) Fernand Francell; (conductor) Vladimir Golschmann; (composer-lecturers) Eugene Goossens, Arthur Bliss, Darius Milhaud.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Martena Louise Bancroft

O Sea of Blue (duet for soprano and alto). Mary E. Miller and Helen G. Miller, Atlantic City

Florence Newell Barbour

Where Happiness Grows.....Laurie Merrill, New York
Awake, It Is the Day.....Edna Fields, Yonkers, N. Y.
Bravura (pianoforte etude).....Mrs. Henry Charles Schulz, Yonkers, N. Y.

Marion Bauer

Prelude in D Major for Left Hand (Piano).....Percy Grainger (en tour); Victor Wittgenstein, New York

Mrs. H. H. A. Beach

I Send My Heart Up to Thee.....Laura Littlefield, Boston
Ah, Love, But a Day.....Louise Stallings, New York
The Years at the Spring.....Alice Baschi, Boston

Robert Braine

Come to the Wildwood (Waltz Song).....Ann Luckey, New York
Another Day.....Lewis Williamson, New York
Before Sunset.....Lewis Williamson, New York
The Romantic Rose.....Lewis Williamson, New York
That Day We Met.....Lewis Williamson, New York

Gena Branscombe

Happiness.....Helen Gillett, New York
There's a Woman Like a Dewdrop.....Mabel Turner, Norristown, Pa.
Recital of Songs by Gena Branscombe Given Under the Auspices of
Manhattan Chapter, D. A. R. (Interpreted by Joseph Mathies, Tenor.)
Hail, Ye Tyme of Holidaves By St. Lawrence Water
Krishna At the Eastern Gate
I Bring You Heartsease
My Fatherland
There Was a King of Liang From Song-Cycle "A Lute of Jade"

Gail Ridgway Brown

A Song of Summer (Violin).....Dean Meredith Kerr, Ottawa, Can.
Venetian Serenade (Violin).....Dean Meredith Kerr, Ottawa, Can.

G. W. Chadwick

Sweet Wind That Blows.....Beatrice Martin, Boston
O Love and Joy.....Grace Leslie, Boston
He Loves Me.....Reina M. Falardeau, Boston
Thou Art So Like a Flower.....Antoine De Vally, Oroville, Cal.

Jane Leland Clarke

Across the Fields.....Harriet Woods, Boston

Ralph Cox

To a Hilltop.....Norman Jolliff, Buffalo
Aspiration.....William Rhodes, Mansfield, O.
Aspiration.....Edith Romaine, Rio de Janeiro, Brazil
Where Roses Blow.....Madeline Bridges, Los Angeles
The Afternoon.....Pearl Hussey, New York
The Vendor of Dreams.....Reuben Emerson, Rockford, Ill.
The Song of Brother Hilario.....Guido Nadio, New York
The Song of Brother Hilario.....Henry Rueger, Richmond, Va.

Mabel W. Daniels

The Waterfall.....Berenice Fisher Butler, Boston
Daybreak.....Norman Jolliff, Buffalo
The Desolate City (Ballad for Baritone).....Wellington Smith, Boston

Arthur Foote

O Swallow, Swallow, Flying South.....Grace Leslie, Boston
Constancy; Drifting; Lilac Time.....Elva Boyden, Boston
I'm Wearing Awa.....Mrs. J. A. Deindorfer, Jr., Defiance, O.
An Irish Folk Song.....Ann Luckey, New York
An Irish Folk Song.....Mrs. C. W. Zeller, Defiance, O.
Love Has Turned His Face Away (Duet)
Mrs. C. W. Zeller and Mrs. J. A. Deindorfer, Jr., Defiance, O.
The Gateway of Ispahan (Trio for Women's Voices)
Woman's Lyric Club, Los Angeles

Alma Goatley

Hesperus.....Regina Kahl, New York
A Benediction.....Regina Kahl, New York

G. A. Grant-Schaefer

The Long-Tail Blue (Old Song)
May Peterson, Waukesha, Beaver Dam, Wisc.
Laurie Merrill, New York City, Albany, Brooklyn, Cedarhurst, N. Y.
Musieu Bannjo (Creole Song)
May Peterson, Waukesha, Beaver Dam, Wisc.
Laurie Merrill, New York City, Albany, Brooklyn, Cedarhurst, N. Y.
Little David (Old Negro Song)
May Peterson, Waukesha, Beaver Dam, Wisc.
Laurie Merrill, New York City, Albany, Brooklyn, Cedarhurst, N. Y.
Le Roy Weil, Paterson, Ridgefield Park, Merchantville, Newark, N. J.
Down to the Crystal Streamlet (a la Claire Fontaine)
Laurie Merrill, New York City, Albany, Cedarhurst, Brooklyn, N. Y.

Margaret Ruthven Lang

An Irish Mother's Lullaby.....Jeannette Scherline, Utica
An Irish Love Song.....R. A. Barnett, New York
Marie Beaman, Guilford College, N. C.
The Spirit of the Old House—An Elegy (Piano)
Josephine Behringer, Defiance, O.

Harold Vincent Milligan

April, My April.....Zelma Farlow, Guilford College, N. C.
Where You Goin', Poor Sinner? (Negro Spiritual, arr. for mixed voices).....Park Avenue Baptist Church, New York
I'm Gwine to Sing in de Heavenly Choir (Negro Spiritual, arr. for mixed voices).....Park Avenue Baptist Church, New York

Robert Huntington Terry

Lazin' Along
Cecil Arden, Ravenna, O.; Searcey, Ouachita, Ark.; Marion, Ala.
Josephine Bonniwell, Philadelphia.
Edna Fields, Brooklyn.
Early News
Albert W. Barber, Yonkers, N. Y.
The Morning Is Calling
Frederic Baer, New York.
Edna Fields, Brooklyn.
Bertha Knoke, Plainfield, N. J.
Eva Emmet Wycoff, Highland Park, Ill.

RADIO BROADCASTS

Floy Little Bartlett

Sweet Little Woman o' Mine
Harvey Hindermeyer, New York
William G. Stevens, Springfield, Mass.
Jane Thomas, Washington, D. C.

Frank Lynes

The Earth Is the Lord's
George A. Barker, Springfield, Mass.
Grace Marie Lockart, Boston.
He Was a Prince
P. A. Collins, East Pittsburgh

Francisco Di Nigero

My Love Is a Muleteer
Mariam Baker Hompe, Philadelphia.
Grace Loomis Kempton, Springfield, Mass.
Helen Bard Nixon, New York.

(Advertisement)

Musical Dinner Aboard S. S. Paris

One of the outstanding events in the interest of music in some time was the Sunday evening Music Dinner aboard the S. S. Paris December 7, where commerce, society, and art gathered with a common purpose—the bringing of music to the people.

Through the courtesy of the French Line the dinner was given in the interest of music. The hostesses in whose names the invitations were issued were Mrs. Paul D. Cravath, Mrs. Henry P. Davison, Mrs. Dunlevy Millbank, and Mrs. William Fellowes Morgan, who are members of the Advisory Committee of the People's Chorus. The guests of honor were Luciezia Bori, Jeanne Gordon, Kathleen Howard, Carolina Lazzari, Quena Mario, Frances Peralta, Rosa Ponselle, Ralph Errolle, Frank La Forge, Pavel Ludikar, George Meader, Ernest Schelling, Albert Spalding, Lawrence Tibbett, George Gordon Battle, William C. Breed, Dr. John H. Finley, L. Brooks Leavitt, and Lorenzo Camilleri.

The reception in the salon was followed by the dinner, with coffee afterwards served in the lounge, where William C. Breed presided, and George Gordon Battle, L. Brooks Leavitt and Margaret Knox made brief speeches. The speeches were interspersed with songs by Lawrence Tibbett, Mary Mellich, Cecil Arden, Zelina Bartholemew, and a harp solo by Eleanor Gibbons.

Among those who attended the dinner were Pierre de Malglaive, president of the French Line, and Mrs. de Malglaive, Mr. and Mrs. Lewis L. Clarke, Dr. and Mrs. Frank Crane, Dr. and Mrs. P. W. Dykema, Mr. and Mrs. Simeon Ford, Mr. and Mrs. John Jay, Jr., Mr. and Mrs. Thomas L. Leeming, Prince and Princess Matchebelli, Mr. and Mrs. Edward P. Mellon, Mr. and Mrs. Alton B. Parker, Mrs. Nancy Rupley Armstrong, Mrs. Paul D. Cravath, Mrs. Reginald de Koven, Mrs. Charles J. De Rham, Jr., Mrs. Charles D. Lathrop, Mrs. Ethelbert Nevin, Mrs. John N. Willys, Jane Anderson, Vera Curtis, Dorothea



LUCY D. BOGUE AND BERNARD R. LABERGE,

concert managers, who have merged their respective offices into one organization.

AS HOLIDAYS APPROACH, CHICAGO SHOWS GREATER INTEREST IN MUSICAL AFFAIRS

Elly Ney, Rubin Davis, Spence, Van Eweyk, Czerwonky Trio, Pouishnoff, Muenzer Trio and George Lieblich Among the Principal Concert Givers—Raisa, Kipnis and Herschman at Auditorium—Dinner for Glenn Dillard Gunn—The Marmesins Dance—Paulist Chorists Heard—Studio and Conservatory Notes—Other Items of Interest

Chicago, December 20.—A piano recital by Elly Ney brought out a large audience on Sunday afternoon, December 14, at the Studesaker Theater. That portion of her program heard by this reviewer included the Brahms F minor sonata and the Beethoven Appassionata. Mme. Ney was not wise in her choice of the opening number, and was heard to better advantage in the Beethoven. Well liked here, this artist, who has technic and temperament in abundance, played with her customary finished art and scored heavily with her listeners. She had also included on her program a Chopin group, and selections by Gabilowitsch, Debussy, MacDowell and Liszt. The concert was under the F. Wight Neumann direction, as was also that of Rubin Davis next door at the Playhouse.

RUBIN DAVIS RETURNS

Once a brilliant student here, Rubin Davis returned to Chicago last Sunday afternoon a full-fledged violinist, giving a recital at the Playhouse before a goodly audience. Young Davis, who was among the most gifted of Alexander Zukowsky's pupils, gave excellent account of himself in a program comprising Denaillie, Tor Aulin, Albert Spalding, Wagner-Wilhelmj, Dvorak-Kreisler, Gardner and Lalo compositions. An unusually lovely tone, fluent technic, musicianship and fine style are the salient qualities of this talented artist, who should go far in his art when

he has banished the unbecoming mannerisms, which at present detract somewhat from his otherwise brilliant playing. At the piano the violinist had an admirable accompanist in Jose Echaniz, who officiates in that capacity for Tito Schipa.

THE MARMEINS IN DANCE PROGRAM

Rachel Busey Kinsolving presented the Marmesins (Miriam, Irene and Phyllis) in a program of original drama dances at the Blackstone Theater, Sunday afternoon also. These clever terpsichorean artists delighted the audience present, which showed its appreciation by loud applause.

PAULIST CHORISTERS

Orchestra Hall harbored a goodly audience for the concert of the Paulist Choristers, who sang a well arranged program under their leader, LeRoy Wetzel.

SUNDAY EVENING CONCERT AT AUDITORIUM

Some five thousand listeners crowded the Auditorium and its stage well nigh to capacity last Sunday evening for the concert given there by Rosa Raisa, one of the great dramatic sopranos of the day; Alexander Kipnis, basso of the Chicago Opera, and Mordechai Herschman, cantor. Each participant was loudly acclaimed by the listeners who at times lost sight of the fact that they were in the home of grand opera and shouted their approval and desires without restraint. The artists had the expert assistance of Isaac Van Grove at the piano.

INDIANA SOCIETY BANQUET

The twentieth annual dinner of the Indiana Society, held in the Congress Hotel ballroom on Saturday evening, December 13, was a huge success. The president this year is John T. McCutcheon, international cartoonist, to whom a great part of the success of the evening was due. After the dinner the president asked Col. Buckingham to read radio messages, introducing Hon. Lewis Shank, William Herschel and Captain Imrie, after which addresses were made by Captain George W. Steele and Senator Samuel M. Ralston. The music was furnished by the Purdue Band and students of the Chicago Musical College. Carl D. Kinsey had charge of the musical entertainment and the chorus, made up of lovely young ladies, sang beautifully and looked lovely.

GEORGIA KOBER'S ENGAGEMENTS

Georgia Kober, Chicago pianist, is scheduled to play early in January with the Washington Symphony Orchestra (Washington, D. C.), when she will render the Grieg concerto. Next Monday the popular president of the Sherwood School leaves for St. Louis and Alton (Ill.), where she will remain over the holidays and where she will play in concert and recital.

ALLEN SPENCER'S ANNUAL RECITAL

In his annual piano recital, Allen Spencer, pianist and teacher at the American Conservatory of Music, won success at the hands of a large and enthusiastic audience that filled Kimball Hall on Tuesday evening, December 16. He

rendered a well arranged program with his customary artistry and authority, and in it set forth piano playing that was admirable from all points of view.

AMERICAN LEGION AGAIN ENGAGES KATHRYN BROWNE

Whenever the American Legion wants an opera artist to sing for a charity or convention, it never hesitates to call on Kathryn Browne, young Chicago opera contralto. This time she goes to Bloomington, Ill., to sing for the world war veterans' orphans upon the occasion of the convention of the Post Commanders of the State of Illinois. This is the second Legion convention at which Miss Browne has sung this fall, the former being the Illinois State Convention when several thousand young men fairly cheered themselves hoarse in appreciation of what she has done for them.

GUINN SCHOOL NEWS ITEMS

Laura Gough, pianist, and Adeline Masterson Boehler, soprano, artist-pupils of Glenn Dillard Gunn and Techla May Knoll, gave an interesting radio program on December 16 over WMAQ. Mrs. Boehler was accompanied by Evelyn Meuhler.

Grace Austin Armstrong, assisted by pupils and others, recently gave a lecture-recital on Russian music before the Bay View Study Club of Rogers Park.

Hyacinth Glomski, of the faculty, directed the glee clubs and orchestra of the Medill High School in a presentation of Pinafore, by Gilbert and Sullivan, on December 19, at the Herzl School Auditorium.

Belle Tannenbaum-Friedman and her artist-pupil, Sara Levee, played Andante Spianato and Polonaise by Chopin on December 10, this being the second in the series of concertos broadcasted from the Hotel LaSalle by WMAQ.

A BUSY GEORGIA KOBER STUDENT

Recently Fanny Roberts, one of Georgia Kober's most gifted professional piano students, scored a success in Gary, Ind., in a program of duo-piano music, in which she presented her ensemble class. Mrs. Roberts played the orchestral parts on the second piano.

DE WITT DURGIN LASH

The combined choruses of the American Philharmonic Society and North Park College, DeWitt Durgin Lash and Frank Earnest, the conductors, respectively, are at work on rehearsals for the Messiah each Monday evening at the College, where two performances will be given in January. This great oratorio will be sung at the Joliet Penitentiary on Christmas morning, it being one of the most pretentious services ever brought to the prison. The choristers consider it in keeping with the Christmas spirit to make this sacrifice of their holiday to bring this message of song to those less fortunate ones. Mr. Lash, always alive to helping others, formulated this plan and will spare no effort to make it a happier Christmas for the prisoners. Automobiles will carry the one hundred or more singers to Joliet where they will sing their service twice, once to eleven hundred and again to one thousand.

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College gave its weekly concert by artist-students in Central Theater on December 7. Owing to the Christmas vacation there will be no concerts in Central Theater on December 21 and 28. The programs will be resumed January 4.

Mabel Sharp Herdier, of the faculty, sang the soprano solos in The Messiah at Rock Island, December 12, and at Lake Forest, Ill., December 18.

Eulah Cornor, vocal student of the college, has been selected as one of the three competing vocalists at the final contest of the Society of American Musicians.

Felix Borowski lectured recently in Central Theater on The Beginning of Musical Composition.

Genevieve Markle, piano student of the College, won success with her playing at a concert in Los Angeles.

WALTER SPRY'S PIANO LECTURE

Walter Spry gave the third of a series of piano lecture-recitals in Evanston, December 15, with the illustrations from Brahms, Schumann, Moszkowski, Sibelius and Liszt.

COLUMBIA SCHOOL NOTES

A concert was given in the Columbia School recital hall a week ago Thursday by advanced students. Those appearing on the program were Charlotte Erpelting, who studies with Clare Osborne Reed; Nita Clay, a pupil of Gertrude H. Murdough; Elaine Schonfeld, from Helen B. Lawrence's class; Katherine W. White, soprano, pupil of Louise St. John Westervelt; Norna Bergman, soprano, studying under Lillian Price, and Clifford Jultstrom, violinist, from Ludwig Becker's studio.

The Saturday afternoon studio recital was presented by pupils of Louise St. John Westervelt, December 6.

The Glencoe Branch gave a student's concert in the Hawthorne School at Glencoe, Saturday afternoon, December 13. Those taking part are all pupils of Olive Kriebs.

RUDOLPH REUTER

Rudolph Reuter played for the second time in Centralia, Ill., under the auspices of the R. A. Pixley on December

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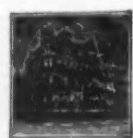
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10. His previous appearance in that city was as soloist with the Minneapolis Symphony Orchestra, when he scored a signal success with his playing of the Rubinstein concerto in D minor.

BUSH CONSERVATORY NOTES

Robert Quick and Edith Kendall, artist-students of Richard Czerwony of Bush Conservatory, were chosen as two of four contestants in the violin contest of the Society of American Musicians for an appearance at Orchestra Hall on January 9. The winner of the final contest will be a soloist with the Chicago Symphony Orchestra this season.

Ella Spravka, pianist of the Bush Conservatory faculty, will give a joint recital with Boza Oumiroff at the Kenilworth Woman's Club in January. She also appeared with the Czerwony Trio, of which she is a member, during the week of December 15, at Lyon and Healy Hall, in a series of artist recitals.

Fifteen new members of Omega Chapter of Sigma Alpha Iota at Bush Conservatory were initiated at a meeting of the national sorority at the Hotel LaSalle, December 9. Among the initiates is Lyra Votaw, director of the Public School Music Department of Bush Conservatory.

M. and Mme. Boza Oumiroff (Mme. Ella Spravka) are receiving congratulations on the marriage of their daughter, Donia, to Francis Tvrzicky on December 11. The young couple will live in Chicago.

AMERICAN CONSERVATORY NOTES

Piano pupils of Edna Cookingham, of the Conservatory faculty, gave an excellent recital on December 13 in the Conservatory Recital Hall.

The Conservatory Orchestra is rehearsing every Monday afternoon. The orchestra, now numbering over sixty-five members, will give several programs during the coming year.

Belle Mehus, pianist, former pupil of Heniot Levy, has charge of the music department at Augsburg College, Minneapolis, Minn.

Leila J. Jorgensen, soprano, formerly artist-student of Karleton Hackett, is teaching at the Teachers' College, St. Cloud, Minn.

ARTHUR VAN EWEYK SINGS

Arthur van Eweyk, baritone of international reputation, contributed to the musical program given by the Chicago Woman's Club at the Edgewater Beach Hotel, December 4. Mr. Van Eweyk sang two groups, comprising Schumann's Dichterliebe, Schubert's Der Lindenbaum, Haydn's Standchen, Radecke's Aus der Jugendzeit and Mein Madchen hat einen Rosemund by Volkslied, receiving much praise for his perfect enunciation and phrasing and was enthusiastically received.

KNUPFER STUDIOS

Leah Wagner, contralto, professional pupil of Zerline Muhlmann Metzger, was one of the soloists at the last meeting of Temple Mizpah on November 28. Genevieve Deuring, another Metzger professional pupil, is now the official soloist at St. James Catholic Church. Faye Reissberg and Helen Ginsberg are holding similar positions, the former at Temple Judia and the latter at Temple Mezpah. Vera Gill, pianist, artist-pupil of Walter Knupfer, was the interpreter of the orchestra parts of the Chorus Ensembles at the last concert of the Teutonia Männerchor at Wicker Park Hall on November 24.

Marion Waterfall, professional pupil of Marie E. Dreier, was the soloist at the November 24 meeting of the Albany Park Woman's Club. Mrs. Waterfall also sang a group of songs on November 25 before the German Press Club.

TRUMBULL RECEIVES LESCHETIZKY MANUSCRIPTS

Florence Trumbull, the delightful pianist and assistant of Leschetizky, recently received from Europe some valuable manuscripts and rare photographs of the master, Leschetizky.

MUSICAL NEWS ITEMS

At the time of Don Jose Mojica's concert at Denton (Tex.), last spring the popular tenor won such a decided success that he was immediately reengaged for this season.

Walton Pyre, who recently returned from New York City, where he has been giving a series of recitals at the Brooklyn Institute, has been engaged by the Century Theater Club of New York to appear in Francesca da Rimini, February 27, at the Hotel Commodore. Mr. Pyre will be the feature artist.

CZERWONKY TRIO IN ARTIST SERIES

The Czerwony Trio furnished this week's program in the Lyon & Healy Artist Series. This admirable trio, made up of Richard Czerwony, violinist; Richard Wagner, cellist, and Ella Spravka, pianist, is fast making a name for itself, and in the few years of its existence has won considerable success. In the G minor trio of Smetana and the E flat major of Czerwony, the trio set forth excellent ensemble playing and scored emphatically with the listeners.

CHICAGO MUSICAL COLLEGE NOTES

Marshall Sosson, violin student of the College, gave a concert at St. Paul, Minn., last Friday, and, so great was his success, has been reengaged for a recital later in the season. Herman Essek, another violin student, has been engaged for a recital at Lyon & Healy Hall, December 27.

Olive Brenard, student of Willa-Bee Atkinson, and Shirley Krane, student of Margaret Hayes, gave a joint recital at Lyon & Healy Hall, December 13.

CHICAGO MENDELSSOHN CLUB CONCERT

The usual large and demonstrative audience listened to the Chicago Mendelssohn Club's first concert of the season at Orchestra Hall, December 18. Its program of part songs, rendered in its customary spirited manner under the direction of its conductor, Harrison M. Wild, won the enthusiastic approval of the listeners, who heartily applauded everything the club sang. The soloist, John Barnes Wells, won his hearers from the start through the beauty of his voice and song. The tenor sang his portion of the program exquisitely, affording much pleasure and winning a genuine success.

GEORGE LIEBLING'S RECITAL

George Liebling, youngest pupil of Liszt, who recently made several brilliant appearances in New York City, gave his first Chicago recital at Kimball Hall on December 18, under the management of Rachel Bussey Kinsolving. Mr. Liebling had arranged a stupendous program, which he played in a masterly manner. His performance of the Bach-

Liszt Prelude and Fugue in A minor, which opened his program, revealed the serious and intellectual musician. The Beethoven sonata in C major disclosed the exuberance and enthusiasm of youth, mixed with the authority and knowledge that comes only after many years of maturity. It was, however, in his Chopin group that the pianist was at his very best. A great Chopin interpreter, Liebling knows how to create contrasts in an amazing manner. The Barcarolle was delightfully rendered, all the nuances being brought out in minute detail. The nocturne in G minor, as played by Liebling, will remain as a model. The Study on the Black Keys in G flat has never been rendered better in this community, and the Ballade in F minor showed the full gamut of his art. His last group opened with the recitalist's own Octave Study, a difficult work, which, superbly rendered, had to be repeated, so insistent were the demands of the listeners. Schubert's Hark, Hark the Lark was delightful under the flexible but strong fingers of this pianist. The Liszt La Campanella showed again his virtuosity, the fleetness and surety of his fingers, and like all other numbers, mirrored his big mentality. The printed program was concluded with the second Hungarian Rhapsody of Liszt, but the audience refused to depart and the soloist was compelled to add two extras. Had his hearers had their way, he could have encored nearly every number on the program. As it was, additional numbers were given at the end of each group and several repetitions were necessary throughout the course of the evening. It was a recital that promised many return engagements, and already it is announced that in the near future George Liebling will again come into our midst, where he is now justly regarded one of the most efficient, most up-to-date pianists of the day.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES

The studio recital given by the class of Louise St. John Westervelt, December 13, presented Ivine Shields and Irene Barstow, sopranos, and Marion O'Connor, contralto. Winnifrid Erickson, another Westervelt soprano, sang a group of English and Scandinavian songs in costume at the home of Dr. William Noble of Evanston, December 6; the concert was given for the benefit of a scholarship fund by the Spry Scholary. Kathryn Billig, soprano, sang two groups of songs at a meeting of the Parent Teachers' Association of the Burke School, December 9. Ivine Shields, soprano, a Westervelt artist-pupil, is constantly in demand. She was soloist and directed the annual Christmas concert of the Stickney Private School, December 17; December 18 and 19 she directed the school choruses and orchestras at the Holmes School and the Longfellow School of Wheaton, Ill.; appeared as soloist at the Central Park M. E. Church, Sunday morning, December 21, and in the afternoon directed a choir of thirty-five voices at the Halsted Street Institutional Church in the cantata, Story of Christmas.

THE MUENZER TRIO

The second subscription concert of The Muenzer Trio of instrumental artists was heard at Kimball Hall, December 12, before a large and enthusiastic audience, which continues to increase in interest and size. The program delivered was the trio in B flat major, op. 2, by Beethoven; trio in F sharp major, op. 7, by E. Wolf-Ferrari; and trio in G minor, op. 15, by F. Smetana, all of which were rendered effectively from the standpoint of artistry and interpretation, with warmth of tone and agility. Hans Muenzer, violin, has attained more breadth in tone and Hans Koelbel's cello more sonority, while Rudolf Wagner is always in evidence at the piano. All in all there is little to criticize and much to praise in the work of this growing trio of artists.

LEFF POUSHNOFF HEARD

An interesting pianist was introduced in our midst last Friday evening in the person of Leff Pouishnoff, who was heard in a piano recital at Kimball Hall. Through his performance Mr. Pouishnoff revealed himself a gifted artist, with abundant technique, keen poetic insight, sound musicianship and intelligence among his chief assets. The abandon and ease with which he tosses off difficulties is amazing, to say the least, and the splendid tone he draws from his instrument is a joy to the ear. He played Glazounoff, Chopin, and some of his own compositions in masterly manner and finished style and scored heavily with his listeners. It would be interesting to hear this pianist often. The recital was under the management of Harry Culbertson, nationally known manager, who now enters the local field as an impresario and under whose management many of the best known musicians will appear in concert and recital in Chicago. The duties connected with local management will in no way interfere with his selling musical talent throughout the country, as Mr. Culbertson has increased his local force accordingly.

A DINNER FOR GLENN DILLARD GUNN

A dinner was given in honor of Glenn Dillard Gunn by the students, former students and faculty of the Gunn School of Music and Dramatic Art, in the Recital Hall of the school, on December 13; 125 guests were in attendance, including many prominent figures in the musical world.

Luther D. Swanstrom, head of the department of public speaking, was the toastmaster of the evening. Tribute was paid to Mr. Gunn in his many sided activities as pedagogue, artist, critic, and man, by W. Ward Wright, Mrs. Oslag Olsen Wright, Albert L. Goldberg and Stuart Barker. Other speakers of the evening were Adolf Bolm, George Liebling, Adolf Muhlmann, Dr. Charles Robertson, Mrs. Geo. E. Q. Johnson and Cora Zabel. "How do you do" songs were sung to various members of the faculty by Stuart Barker, with Granville English at the piano.

At the close of the program, which included various other stunts by students and faculty, Mr. Gunn was presented with an onyx desk set, the presentation speech being made by Sophia Swanstrom Young, head of the dramatic department. Following the dinner a faculty club was organized which plans several interesting functions in the months to come.

JEANNETTE COX.

Kinsolving's Praise of George Liebling

Rachel Bussey Kinsolving, manager of George Liebling's recital in Chicago, December 18, wrote to a New York source: "George Liebling's recital was a joy. His piano playing is, I think, what piano playing was intended to be, a thing of beauty. I have never heard such exquisite tone shading. I am glad that the reviews were so fine. The entire audience remained until the end of the program, and also through the last encore, which is quite remarkable for a

FEATURING BELOVED



ARMAND TOKATYAN,

tenor of the Metropolitan Opera, who sang the new song, Beloved, by Rhea Silberta and Josephine Vila, with such immediate favor at the Mundel Choral Club in Brooklyn that he has decided to use it on all his concert programs.

Chicago audience. As I meet the various managers from other cities as they come to Chicago, I shall tell them about him. I shall also write to those whom I know. I have engaged George Liebling for one of my early Blackstone Morning Musicales."

Metropolitan Falstaff Revival on January 2

General Manager Giulio Gatti-Casazza has announced that his promised revival of Verdi's Falstaff, which has not been heard here since February 21, 1910, will take place at the Metropolitan Opera House on Friday evening, January 2. The opera will be conducted by Tullio Serafin. The cast will be as follows: Falstaff, Scotti; Alice, Bori; Manetta, Alda; Quickly, Telve; Meg, Howard; Fenton, Gigli; Ford, Tibbett; Dr. Cajus, Bada; Pistola, Didur; Bardolfo, Paltrinieri. New scenery has been designed and painted by Joseph Urban.

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GETTING OPERA ROUTINE

An Interview with J. H. Duval

The problem of what the young artist aspirant to operatic honors should do to fill in the years between the vocal studio and the stage career at the Metropolitan or Chicago opera houses is a real one upon which it is possible to hear a great variety of opinions. Some claim that the best way is to get into either one of these companies and sing small roles till the routine is learned; others, that it is quite useless to get any routine—if the voice is good, these companies should be delighted to get the young singer, and are unpatriotic if they do not; still others say there are plenty of schools in America where the routine is taught, and there are also some who point to smaller opera companies doing business in America where the singer will be welcome.

It is a matter that comes up constantly as a result of young singers asking advice of anybody they can buttonhole, whether the advisor knows any more about it than the advisee or not. And the variety of advice that is received and (sometimes) acted upon would fill a volume, and a good part of that volume would be an almost unparalleled example of foolishness. Not that people do not mean well. They do. But most of them talk without knowing all of the facts of the case. And the facts of this case are complex enough and bound up in technical, practical and material considerations that cannot be dismissed with a word.

Just think what it means—the singer studies and studies under good teachers and becomes really excellent, vocally speaking, and ready to start on the professional career. But the career of this student's dreams is opera, and when managers are consulted they have the bad habit of wanting to know facts, and the facts they want to know are: where and when has the young artist sung in real opera on a real stage with a real orchestra before a real public; how many roles have thus been sung. And when the young artist answers that he or she has never sung in actual professional opera at all, the heartless manager is likely to hesitate a good deal before even confiding the smallest roles to such inexperience.

The same sort of routine is demanded by orchestra conductors, and orchestras have been organized where students can play—one here in New York, conducted by Chalmers Clifton; one in Chicago, conducted by Eric Delamater, and several others in schools. There are also opera schools where routine is taught. But there are many students and few performances, so that for the student to be able to say he or she has actually performed in public professional performance is, to say the least of it, difficult.

It occurred to a MUSICAL COURIER representative that J. H. Duval, well known as teacher and coach, equally well known as the author of *The Secrets of Svengali*, and just recently returned from Europe where he placed some of his pupils in opera, might be able to throw some light upon the subject. He did. He very graciously received the writer in his Metropolitan Opera House studio, and in the few minutes between the arrival of the writer and the arrival of a pupil—for, although Mr. Duval had been in America but a few days, his time is already taken with lessons—he was able to give a few points of interest.

In the first place, he pointed out that he held firmly to the opinion that the American should go abroad for the opera routine, either to Germany, France or Italy, according to the line to be followed, Italy and Germany being better than France under present conditions. In the second place, he pointed out the fact that students who paid for performances in these opera houses were likely either to get into very poor companies or to get very few chances for actual appearance; that, therefore, it was essential to have

the backing of someone familiar with conditions who could give introductions that would smooth the way.

This, said Mr. Duval, led to the natural demand that the student should be able to speak as well as sing the language. Introductions, whether by letter or in person, could never be entirely effective unless the student could talk to the manager or artist to whom he or she was introduced, said Mr. Duval. They, over there, cannot be expected to know English. They must be conversed with in their own tongue. And, of course, the singer must know the roles. The Italian or German opera house may be willing to put up with a certain insecurity in action and stage deportment but will not put up with bad memory or a lack of knowledge of the standard roles. These must be learned and thoroughly learned. If, then, the voice is really good and the general character and intelligence of the student give promise of a successful operatic career, the opera company will be glad to benefit by these talents.

Students, said Mr. Duval, should not feel that they receive any special favor from these companies. If the companies did not feel that they were getting value received they would not engage the artists. At the same time, even with the best of knowledge and voice, some introduction is necessary, just as much abroad as in America, since these foreign managers are pestered by incompetents wanting jobs as much as all managers are everywhere. What the young artist needs is a sponsor so well known to the managers that his word is taken as a real recommendation. In Mr. Duval's case he is able to exercise not only a sponsorship, but influence as well, being personally interested in some of the opera companies.

It was without difficulty that he was able to place Ida Silvana in Italy, where she sang Lucia and Rigoletto in Naples and La Traviata in Venice. That was the season before last. This season he brought out Louise de Carre in Butterfly in Venice at the Malibran Theater, and Robert Stee in Tonio in Pagliacci in the same theater. In both cases the students were fully prepared, as is proved by the press reports which recorded their success.

Being acquainted with the leading conductors of Italy, Mr. Duval can get his pupils, or those whom he advises, a hearing with any one of them. He goes, for instance, to some conductor who is his personal friend, and tells him he has a pupil he would like him to hear. If the conductor is pleased with the audition, he is able either to arrange for performances under his personal direction, or give recommendations as to vacancies elsewhere.

"But," says Mr. Duval in conclusion, "please emphasize the absolute necessity of thorough training under a competent teacher. Without it I can do nothing in the way of placing pupils abroad. I would not even care to recommend them, for the success of my recommendations rests upon the fact that they are always sincere. I only recommend those whom I am sure will make good. If the student has reached that stage, I can always find him or her an opportunity in Italy for practice in routine."

Successful Season for University School of Music

The University School of Music, Ann Arbor, Mich., is in the midst of one of its most successful seasons, both from the standpoint of advanced students enrolled and from the standpoint of concert activities.

At the beginning of the year several acquisitions were made in its staff of instructors. Theodore Harrison, one of Chicago's most distinguished voice builders, assumed the headship of the voice department. Guy Maier, noted as a teacher as well as a performer by reason of his two-piano recitals with Lee Pattison, is at the head of the piano department. Palmer Christian, nationally known organist and also a teacher of distinction, was made official organist of the University and head of the organ department, while Joseph E. Maddy, an authority in the field of public school music, was brought to Ann Arbor in the dual capacity as head of the methods department of the University School of music and supervisor of music in the city schools. These splendid American artist-teachers, together with more than a score of associates under the general musical directorship of Earl Vincent Moore, have united their artistic resources in such a manner as to provide facilities of highest order, particularly for professional and advanced students.

It has been the policy of the board of directors to include in its faculty list teachers of ability as well as performers, thus providing students with an opportunity of hearing a great deal of the best music literature as well as study under those eminently qualified to teach. Guy Maier has a heavy concert schedule which will take him to practically all of the leading music centers of this country from California to Boston, and including appearances with most of the symphony orchestras. Theodore Harrison is also giving many concerts. He was recently selected as one of the soloists to accompany the Apollo Club of Chicago under Harrison M. Wild on its cross country tournee which will take them to the Pacific Coast. Palmer Christian, in addition to giving a series of weekly recitals on the Columbian Exposition Organ in Hill Auditorium, is also obliged to travel considerably. Arrangements are being completed for engagements which will take him through the South and also the Southwest. Other members of the faculty are being heard in various places of the Middle West continuously.

Bright Future Predicted for the Musicians' Enterprises

[The following statement was sent to the MUSICAL COURIER by Manfred Malkin, president of The Musicians' Enterprises, Inc.—THE EDITOR.]

Conditions in the past, as well as the present, have always caused, and are still causing, serious obstacles and sometimes insurmountable ones to a number of worthy musicians, whether conductor, composer or performer. These obstacles are mostly due to the lack of sufficient funds or proper connections to produce compositions or to perform them in public. It is also a known fact, generally speaking, that musicians are rarely financially comfortably situated, due perhaps to the fact that the musician, in order to achieve musical success, has to concentrate all his efforts on his art.

To this category belong composers, as well as performers, whose means are generally limited, and although they are responsible for the immense fortunes acquired by their creative and interpretative powers, yet the said considerable fortunes are not shared by the musicians as they might be.

The Musicians' Enterprises, Inc., whose temporary headquarters are at 131 West 122nd Street, has set out with plans to eradicate, as far as possible, the hardships encountered by the musicians. The Musicians' Enterprises, Inc., plans to own a building in the near future with a large auditorium where it will give a series of concerts in its own auditorium, by its own orchestra, managed by its own concert bureau, thus permitting this organization to make possible for conductors, composers and performers the public appearances of which they may be desirous. The merits of those who are to appear at these concerts will be decided upon by a committee of twenty-five well known musicians selected by a vote of all the members of this organization. The only influence upon the selection of the artists to appear will be their artistic merits.

There can be no doubt of the financial amelioration of all the members, as our plans are sure of success. A chain of music stores is to be established and owned by the musicians-shareholders and managed by a specially engaged staff of experienced people in that business. The membership of this corporation, having at heart its success and being themselves, as well as their pupils, buyers of music, musical instruments and musical supplies, insures its success at once. The profits will be divided among the shareholders.

We have letters from publishers endorsing the idea in most enthusiastic terms and offering a full cooperation. Such world famous artists as Frances Alda, Prof. Leopold Auer, Artur Bodanzky, Mischa Elman, Jascha Heifetz, Alberto Jonas, Alexander Lambert, Mischa Levitzki, Josef Lhevinne, Sergei Rachmaninoff, Sigismund Stojowski, Dr. Josef Strinsky and Marie Sundelius, are our patrons and shareholders, as well as such a great array of celebrated and well known pedagogues and performers as Josef Adler, Clarence Adler, Emanuel Berg, Vladimir Brenner, Albert Becker, Ewsei Belousoff, Gustav Becker, Walter Bogert, Alexis Coroshansky, Alexander Coroshansky, Theodore Cella, Augusta Cottlow, Rose Diamond, Sam Franko, Frederic Fradkin, Maurice Grunberg, Mme. Buttmann-Rice, Herman Goldstein, William Juliber, Alexander Kelzerin, Marie Kaye, Christiaan Kriens, Arthur Kraft, Boris Kreinin, Benno Kantrovitz, Arthur Loesser, Hubert Linscott, Manfred Malkin, Joseph Malkin, Jacques Malkin, Maurice Milmet, Alfred Megelin, Peter Merenblum, Daniel Manso, Louis Miller, Bernardo Olshansky, Max Persin, Alexander Pripadcheff, Miron Poliakin, Michael Press, Leonard Rudko, Alex Richardson, Jacques Rabirow, Albert Ruff, Daniel Ryb, Isiah Seligman, Louis Spielman, Leo Small, Mark Schwartz, George Turchin, Edward Treuman and Marie Blazeywicz Ullman, William Silver.

The board of directors of this corporation consists of Manfred Malkin, president; Sam Franko, vice-president; Joseph Malkin, second vice-president; Arthur Loesser, Treasurer; Mark Avramo, secretary; Arthur Kraft and Alexis Coroshansky.

There is a saying that "God helps them that help themselves," and, if this saying is reasonable, it has no other meaning than that "Artists, whether pedagogues or performers, unite in a big society of musicians which in many ways will improve your conditions!" Do not delay a good decision, because it delays the success of an enterprise which is meant for the good of all musicians.

Ashley Pettis Being Discussed Nationally

Ashley Pettis, pianist, protagonist of American music, whose recent message from the deck of a ship on his return home from a concert tour of Europe condemning jazz in the concert hall, has awakened national comment on this subject. Practically every paper in New York City has interviewed the "Torchbearer of the American Composer" on this subject, and other papers throughout the country are commenting on this matter editorially. The Christian Science Monitor, November 22, 1924, writes editorially in part: "For that matter, he did more, perhaps, for the cause of American art, by the word of warning on this fad which he uttered to his fellow citizens on arriving from a visit in Europe, and by the little lesson in musical esthetics which he read to them from a deck of the ship, than all composers, performers and professors, put together, have accomplished in years," etc.

Ashley Pettis is including on all programs two groups of American works along with the classics. This season promises to be a banner one for Mr. Pettis.

Alton Jones to Give New York Recital

Alton Jones, pianist, will give a piano recital at Aeolian Hall on Friday evening, January 2. He has made numerous appearances in New York in the past, having played at Town Hall, Aeolian Hall, Cooper Union, Masonic Hall and the Hotel Belmont, in addition to a number of private recitals. His program will be an unhackneyed one including works by Brahms, MacDowell and Liszt, as well as rarely heard compositions by Blanchet, Bortkiewicz, Dohnanyi and Scriabin.

Ignace Hilsberg in Demand

Ignace Hilsberg, the Polish pianist, who has made himself known in America recently by his successful recitals in New York and elsewhere, and by being the winner of the Stadium Prize last summer, has just given recitals in Glen Falls, N. Y., and Montclair, N. J.



J. H. DUVAL

DENVER HEARS NEW CADMAN CANTATA AND SHANEWIS

Sunset Trail Accorded Enthusiastic Reception—Shanewis
Delightfully Sung—Tsianina Gives Fascinating
Performances

Denver, Colo., December 7.—Denver had the honor of an operatic premiere December 5, when Charles Wakefield Cadman's recently completed operatic cantata, *The Sunset Trail*, was given a brilliant performance at the Municipal Auditorium, under the auspices of the Denver Music Week Association. Preceding this work Shanewis, also by Mr. Cadman, was presented with the Indian Princess Tsianina in the name part. Both operas were conducted by John C. Wilcox and were given again the following night, December 6, with different principals. A high standard of ex-



THREE SINGERS IN CADMAN'S AMERICAN
OPERA.

Shanewis, and the composer. Left to right, Florence Lamont who appears as Mrs. Everton; Vivienne Perrin-Stephens as Amy, Charles Wakefield Cadman, and the charming Princess Tsianina, who is heard in the title role. (Photo by the Brown-Byers Studio.)

cellence was reached throughout by the local artists and the chorus of ninety picked voices was a revelation of training and musicianship.

The chief interest naturally centered on *The Sunset Trail*. The poetic text, by Gilbert Moyle, deals with the struggle between the Indians to preserve their freedom upon the wide plains of their ancestors, and the government edict which sends soldiers to assemble them on the Indian reservations.

In the evening, after a disastrous encounter with the United States soldiers, the Chief calls members of the tribe in council around the campfire. The council opens with a prayer to the Great Spirit. Grey Wolf, the aggressive warrior, urges the tribesmen to renewed struggle against the white soldiers, asserting that the tribal prophet has foretold victory for the red men and a return of the old freedom to roam the plains at will. Old Man counsels peace and submission to the edict of the White Father. Medicine Man supports Grey Wolf's contention that the holy men have noted signs portending victory for the red men. Chief announces that the advice of the holy men shall prevail and the tribe joins in a stirring battle song. Chief orders the tribesmen to go into the hills and commune with the Great Spirit.

Scene II reveals the camp at break of day. Redfeather, the young warrior, appears to serenade his sweetheart, Wildflower. After his stirring love song, Wildflower emerges from her tepee and joins him in a duet, at the close of which she permits Redfeather to enfold her in his blanket, the accepted tribal act to establish a betrothal.

Medicine Man and warriors enter singing the ceremonial song, *Awake Awake!* to rouse the camp. A brave dashes in to report that the white soldiers have come to compel the tribe to go to the reservation. The warriors are called together and, led by Grey Wolf, they depart to meet the whites in battle, despite the counsel of Old Man. The women utter a prayer for their braves and invoke victory from the Great Spirit. After an interval sounds of battle are heard in the distance. Presently the defeated braves straggle in, among them Redfeather, who is mortally wounded. Wildflower rushes to meet him; he falls and, after promising to wait for her in the Spirit Land, dies in her arms. The tribe joins the Chief in a prayer to the Great Spirit, expressing submission to the will of destiny.

Mr. Cadman has done a fine piece of work in writing the music for this tragic incident. Indian in general character, although the instrumental background is modern, it possesses a majestic breadth and spirited rhythm that often grips one with its beauty and intensity. The opening chorus of the braves, around the council fire especially, rises to stupendous heights.

The lovely duet between Redfeather and Wildflower in the second scene is probably the gem of the entire work. Its tender, haunting air makes an instant appeal and called forth storms of applause at both performances.

The principals were as follows: Friday—Wildflower, Lucile Fowler; Redfeather, Elwin Smith; Chief, Everett E. Foster; Grey Wolf, Leroy R. Hinman; Old Man, Louis H. Baine; Medicine Man, Albert Kyffin; Brave, Robert D. Kenworthy. Saturday (in the same order of parts)—Mildred Ruhge-Kyffin, J. Allen Grubb, Edward W. Wolters, Ben H. Gilbert, Robert D. Kenworthy, William E. Sloan and Louis H. Baine.

SHANEWIS

This picturesque opera was delightfully sung, the acting was extremely commendable, particularly on Saturday eve-

ning, and the costuming and stage settings effective. The chorus work was exceptionally fine. The main point of attraction was, of course, the beautiful Indian girl, Princess Tsianina. Her voice is of charming quality with an appeal which makes her performance fascinating, especially as she has a genuine histrionic gift.

The casts for Shanewis were: Friday—Shanewis, Tsianina (understudy for Tsianina, Lucile Fowler); Amy Everton, Vivienne Perrin-Stephens; Mrs. Everton, Florence Lamont-Hinman; Lionel Rhodes, J. Allen Grubb, and Philip Harjo, Edward W. Wolters. Saturday—Tsianina, Mrs. Harry E. Bellamy, Mrs. L. C. Fulenwider, Elwin Smith and Everett E. Foster, respectively.

Preceding the second act, the orchestra played the captivating Intermezzo, under the baton of Henry Trustman Ginsburg, assistant musical director. Great credit must be given William C. Walsh, stage director of the Denham Theater, for the clever stage work.

Altogether, the Music Week Association may congratulate themselves on the brilliant success of this, their first extraneous enterprise. Both houses were sold out and a Music Week of unprecedented scope is assured for next May. J. T.

MacFarlane-Seckels-Samoiloff Reception

Alice Campbell MacFarlane and Alice Seckels of San Francisco, the latter business manager of the School of Musical Art established by Lazar S. Samoiloff, which will begin functioning next May, and of which Alice MacFarlane of California and Hawaii is chief donor to the guarantee fund, were guests of honor at the reception given by Mr. and Mrs. Lazar S. Samoiloff in their West Side home on Sunday afternoon, December 4. Mrs. MacFarlane was unfortunately called back to California and had to leave early. The efficient Miss Seckels is a factor in the musical world to be reckoned with, and many prominent musical people come to do her honor. Among those present were: tenor Taucher of the Metropolitan forces; Gladys Axman; Adah Campbell Hussey, contralto; Annie Louise David, harpist, who entertained by her unaffected and effective playing; W. J. Henderson, dean of New York music critics; Christiaan Kriens, who conducts New York's largest orchestra (125 young men and women); Lillian Blauvelt, former concert and opera prima donna; Oscar Saenger, who needs no introduction; also the other Saenger, Gustave, editor of *Musical Observer*; Perkins of the *Tribune-Herald*; Walter L. Bogert, Cesar Thomson, Paola Martucci, Andres de Segura, Pierre V. Key, Mr. and Mrs. Edoardo Ferrari-Fontana, Max Jacobs, Bruno Zirato, George De Feo, A. Bagarozzy, Mr. and Mrs. M. Gobert, Mr. and Mrs. Samuel Lifschey, Mischa Leon, Mrs. Lisa Spunt, Dr. M. Altschuler, Lazar Saminsky, Marguerita Sylva, Cecil Arden, Mr. and Mrs. Leopold Auer, Mr. and Mrs. Sigismund Stojowski, Mr. and Mrs. M. Piastro, Mr. and Mrs. F. W. Riesberg, Mario Chamlee, Frank La Forge, Joseph Lhevinne, Alice and Muriel MacFarlane, Miss L. Miller, Marion Brower, Ina L. Thursby, Mr. and Mrs. Samuel Gardner, Mr. and Mrs. Emil J. Polak, Parrish Williams, Mr. and Mrs. Alexander Savine, Josef Borisoff, Alma Clayburgh, Charlotte Lund, Mr. and Mrs. Felix Salmond, Boris Levenson, Mr. and Mrs. George N. Lubarska, Josephine Vila, A. Kostelanetz, Victoria and Annette Boshko, John Mojeki, Alice and Adele Keshelak.

Cecile de Horvath's Continued Success

Cecile de Horvath has been playing before huge audiences this fall. Everywhere she has proven a distinct box-office attraction. At Bowling Green, Ky., for instance, she played before 1500 people in the All-Star Series, which includes among its other attractions for this season the St. Louis Symphony Orchestra with Rudolph Ganz, Mischa Elman, and others. The enthusiasm Mme. de Horvath created was unbounded, and the critic of the *Park City Daily News*, of November 11, said that she was "the foremost of our women pianists," and that "she ranks shoulder to shoulder with those of the opposite sex." He continued as follows: "Last evening witnessed one of the most brilliant concerts the All-Star Series has ever sponsored in Normal Auditorium, to hear Cecile de Horvath, pianist, and all expectations of the artist were more than realized in a performance that held that large audience of some fifteen hundred people in rapt attention throughout a most charming program. . . . Cecile de Horvath is a young artist, but Cecile de Horvath has arrived." An American girl, with a Kentucky father and a Pennsylvanian mother, her musical training partly American, and gives a performance that ranks her as the foremost of our women pianists, and shoulder to shoulder with those of the opposite sex. Though she is but four feet eleven inches in height, she draws a tone that would rival in volume that which any of her contemporaries of the sterner sex might boast. It was a beautiful, singing tone with abundant dynamic range and incisive quality. Her sincerity and enthusiasm and interpretative qualities were marked, her hands and feet accurate and these qualities plus dramatic feeling, restraint within an artistic compass, marked the varying moods of her delightfully chosen program. . . . Again we say 'Three cheers for America' when de Horvath plays."

George Liebling—Composer

Rumor has it that George Liebling's Mass, written for concert purposes, will be heard in the Middle West before the pianist-composer leaves these shores in the late spring. His first sonata for violin and piano, written when he was director of the piano department of the Guild Hall School of Music in London, England, was recently played for a select few by Francis Macmillen and the composer and aroused the audience to great applause. So did some of his melodious songs.

Gigli, the tenor, was looking at the music over the composer's shoulder and Titta Ruffo, Paul Bender, the new tenor Altglass, and Marcella Roeseler were as enthusiastic over the beauty of the songs.

Lester Donahue Plays in New York

Lester Donahue, pianist, has been spending the last few weeks at Gloucester, Mass., acting as musical advisor to John Hays Hammond, Jr., the inventor, who is experimenting with a new device to be applied to pianos. Before going to Gloucester, Mr. Donahue gave a joint recital with Lucrezia Bori at the New York home of Mrs. W. K. Vanderbilt 2nd, and another concert at Mrs. William Payne Thompson's at Westbury, L. I.

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ACROSS THE COUNTRY

Akron, Ohio, December 14.—Appearing before one of the largest audiences in the armory this season, Josef Hofmann, pianist, presented a program which seemed entirely replete with every tone and rhythm that can be brought forth from the piano. The appreciation of his audience was expressed by prolonged requests for encores. The artist offered a varied program of marches, preludes and ballads. He immediately gained a firm hold on the attention of the audience and held it throughout the evening.

Two charming young artists gave a recital on the evening of December 8 at the Masonic Temple—Florence Brinkman and Margot Hayes. Miss Hayes' resonant contralto voice appeared to advantage in songs of Schumann, Brahms and Verdi. Miss Brinkman gave a delightful piano program of selections from Liszt and a group of interesting American compositions. R. McC.

Alliance, Ohio, December 14.—The Alliance Symphony Orchestra offered a pleasing concert the evening of December 10, with Mrs. Eb Jones, Jr., as the assisting artist. The orchestra is one of the outstanding musical organizations of the city. R. McC.

Atlanta, Ga. (See letter on another page.)

Beaumont, Tex., December 6.—Mortimer Kaphan, impersonator of characters of Dickens, appeared at the city Auditorium on December 5. His assisting artists were Samuel Francis, tenor, and Harriet De Young Kaphan, soprano. Samuel Francis, a young Beaumont boy, has been studying the past two seasons in New York and chose to make his debut in his own home town. He displayed a voice of rich and sympathetic quality. Mr. and Mrs. Kaphan were enthusiastically received. Anna Garret was accompanist for the singers.

The Magnolia Band is enjoying an excellent reputation for the programs broadcast every Friday from the Magnolia Refinery Studio. Sacred concerts are given every other Sunday evening and miscellaneous programs by local musicians are receiving favorable comment.

Three junior clubs at high school, two in the junior highs and the juvenile music study clubs in the seven ward schools of the city, are holding bi-monthly meetings. They all are federated with the State Federation of Clubs and are under the general direction of Lena Milam, supervisor of music in the schools. The Music Study Club is sponsoring a junior music club and a juvenile music club. Hazel Harned being counselor for the first and Verna McMahon for the second. L. M.

Boston, Mass. (See letter on another page.)

Canton, Ohio, December 14.—Artists from Mansfield gave an exchange program for the MacDowell Club the evening of December 4 at the Women's Club. The program was pleasing and was well received by the audience, which filled the music room of the club. The Mendelson Trio, violin, piano and cello, gave several delightful numbers. Florence A. McDonald, soprano, formerly of Canton, appeared with the artists' group. R. McC.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Denver, Col. (See letter on another page.)

Greenville, S. C., December 18.—On the evening of December 16, four well known artists sang Handel's oratorio, The Messiah, in the G. W. C. Auditorium. These included Gretchen Hood, soprano; Flora McGill Kefer, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann, basso. The artists were accompanied by a splendid chorus of 150 from the city, the Woman's College and Furman University. It was trained by Prof. J. Oscar Miller, to whom much credit is due. O.

Manitowoc, Wis., December 11.—The Mikadow Theater, on the evening of December 9, was the scene of an artist concert when the Music League presented Margaret Erbe, pianist; Gertrude Erbe, soprano, and Robert Wilson Hays, organist, in its seventh program. M.

New Philadelphia, Ohio, December 14.—A feast of music was presented to an appreciative audience in the Union Opera House, the night of December 5, when Phillip Manuel and Gavin Williamson, of Chicago, presented their duo piano recital as the second number of Mrs. Frank Taylor's concert course. R. McC.

Norwalk, Conn., December 15.—On the evening of December 12, the People's Chorus gave a fine performance of Handel's Messiah, assisted by a quartet of well known soloists including Lisa Roma, soprano; Georgia Childs, contralto; Judson House, tenor, and Fred Patton, bass. This chorus was organized in February, 1921, and since that time

has been unusually active in the promotion of things musical in this city. U.

Omaha, Neb., December 6.—The Omaha Symphony Orchestra made its initial appearance for the season at the Municipal Auditorium on the evening of November 20. The program opened with the Egmont overture by Beethoven and later embraced Dvorak's New World Symphony, Mozart's Eine Kleine Nachtmusik and the Afternoon of a Faun by Debussy, closing with the Tannhäuser overture. Under the skilled hand of Engelbert Roentgen, the guest conductor, this program was carried through with complete success so that the expectations of the eager audience were more than realized, and the determination to place the orchestra on a permanent basis greatly strengthened. The women's division of the Chamber of Commerce is backing this movement to the limit of its ability and apparently has the necessary strength and enthusiasm to put the project through. Florence Van Hoven, soprano, was the soloist.

The San Carlo Opera made a visit to this city recently, choosing for its single performance, Madame Butterfly, with Tamaki Miura in the title role. The Japanese artist made the part live in a manner which omitted no detail, and was ably supported by Bernice Schalker as Suzuki; Giuseppe Agostini as Pinkerton and Alfredo Gondolfi as Sharpless. Aldo Franchetti conducted.

Marion Rous, pianist, gave a program of modern music here recently before an audience of invited guests at the home of Mary Münchhoff, with Mary Learned as the hostess of the occasion. Miss Rous is an exponent of advanced modernism in music, choosing her numbers from the works of Ornstein, Schoenberg, Scriabin, Stravinsky, Prokofieff, Goossens, Scott and other modernists. She leavened her playing with explanations.

The Friends of Music recently enjoyed a program given by Henrietta Rees, pianist, and George C. Wahl, baritone. Other active organizations which are carrying out attractive schedules are the Fortnightly Musical Club, the Monday Musical Club and the Junior Musical Club.

Oriana Abbott Jennison, and her daughter, both sopranos, were presented in recital at the first Methodist Church last month. Eloise Wood Milliken was the accompanist.

Louise Shaddock Zabriskie gave her twenty-fourth organ recital at the First Presbyterian Church, assisted by Evelyn Reese, violinist; Virginia Mulholland, harpist; Henrietta Rees, organist, and A. L. Hobbs, baritone.

The Apollo Club of this city was heard in its winter concert at the Brandeis Theater, December 4, with Paul Althouse as the assisting soloist. This club is a chorus of male singers, conducted by Frank Van Gundy, whose program on this occasion was selected with attention to balance and contrast, and performed with regard for beauty of interpretation. Mr. Althouse sang an aria and two groups with fine varied effects of interpretation, the audience responding with loud applause and demands for encores. Ruth Rockwood was the accompanist. J. P. D.

Philadelphia, Pa. (See letter on another page.)

Pocatello, Ida., December 1.—Prof. James Campbell, Jr., has come to the Idaho Technical Institute from Hollywood, Cal., to teach piano. Prof. Campbell recently gave a recital in the assembly of the Tech and gave one of the best performances ever presented in the school. The audience was enthusiastic, particularly when it learned that the excellent compositions offered by the artist were of his own composition. T.

Potsdam, N. Y., December 16.—An organ recital of merit was given in Normal Auditorium on December 14, by Frank Merrill Cram. T.

Rochester, N. Y. (See letter on another page.)

Salem, Ohio, December 14.—The concert of the Youngstown Symphony Orchestra, given in the high school auditorium, December 1, was attended by an appreciative audience. John Henri Sugden conducted the orchestra numbers and the assisting artists were Martha Bailey, vocalist, and Jack Evans, harpist. R. McC.

San Francisco, Cal. (See Music on the Pacific Slope.)

Tampa, Fla., December 11.—Several programs are scheduled in the Year Book of the Friday Morning Musicales. Beethoven and Shakespeare were featured in a program on November 14. Several excellent Beethoven numbers were rendered. A scene from Henry V, directed and staged by Marion Douglas, director of the dramatic department of the Musicales, was admirably given in costume. Those taking part were Mrs. Frank Parziale, Mrs. T. Roy Young and Victor Douglas. The production was a credit to the department. An original story, into which the plays and leading characters of the Shakespearean dramas were cleverly woven, was given as a prologue to the play by its author, A. Jennings de Claire.

The Schumann-Shelly program was in charge of Helen Saxby and was thoroughly delightful.

The student department of the Musicales is holding enthusiastic meetings with excellent programs and large attendance. Homer Moore, with several pupils, was heard recently in a program of opera music that was much enjoyed.

Mrs. C. F. Dunham, whose coloratura voice is always ad-

mired, sang Brilliant Bird, at the luncheon given at the Gandy Bridge opening.

Mabel M. Snively, chairman of music for the League of Clubs, reported at the quarterly meeting the progress of music in the public schools.

Alice K. Peters, the newly appointed music supervisor of the Hillsboro high school, has enthusiastic classes in theory, sight singing and music appreciation, whereas previously music as a definite subject was not taught at the high school. They now have a mixed chorus of 125, a girl's chorus of seventy-five, a boy's chorus of fifty, an orchestra of twenty and a string band, just formed, of twenty pieces.

Several of our prominent musicians were heard in a concert recently for the benefit of the American Legion. The artists appearing were: Lulette Gunby, soprano; Ruth Milton, violinist; Alexis Tcherkassky, baritone, and Maud Martin Dulaney, reader.

Under the management of the Philpitt Piano Company, Eleanor Shaw gave a delightful piano recital recently at the Tampa Bay Casino, which included an interesting demonstration of the Duo Art Piano. The recital was given in period costume.

The Crimson Scarf, a charming comic opera, was given at the Centro Asturiana by the Thaliens, a unit of the Friday Morning Musicales, organized to assist in the raising of funds for its proposed club house. The staging and directing was in the hands of Charles Fleming. The parts were taken by Mrs. W. D. Bailey, soprano; Mrs. C. R. Marney, contralto; J. Pencke, tenor; Phil Clarke, baritone, and Charles Bretz, bass. The musical direction was in charge of Conrad Murphree, musical director of the Friday Morning Musicales. Preceding the Crimson Scarf, a French song cycle, The Kerry Courting, was put on by Mrs. J. M. Hall, soprano; Mrs. H. C. Slichter, contralto; Edgar Windsor, tenor; Pat McGee and Frank Eddy, basses.

La Geisha, Sydney Jones' comic opera, had an appreciative audience at the Centro Asturiana. Mrs. Louis Rueda took the leading role and was in excellent voice. M. M. S.

Utica, N. Y., December 10.—The event of the month of November was the song recital given by Dusolina Giannini, the first of the series of Artist programs under the direction of the B Sharp Musical Club at the Avon Theater, November 19. Miss Giannini gave a fine program, in beautiful voice, and with excellent interpretative art and musicianship. Meta Schumann furnished the accompaniments.

On November 26, the meeting of the B Sharp Club was under the direction of Gertrude Curran. A program of Spanish music was given, enlisting the services of Helen G. Kelly and Mrs. Evans Williams, sopranos; Dr. F. P. Cavallo, baritone; Margaret Griffith, pianist; Walter Griswold, violinist; William Donohue, pianist, and the String Quartet of the Utica Free Academy—Edward Daly and Marjorie Robert, violinists; Carl Getler, viola, and Wilma Williams, cello. Accompaniments were played by George Fischer, Mrs. Ramon Pritchard and Margaret Griffith.

On November 12 the active members of the B Sharp Club met at the Ft. Schuyler Club, when a program, under the direction of Mrs. Walter F. Roberts, of music by French composers was given by Mrs. William E. Start, soprano; Patricia Pearson, contralto; Helen Morris, contralto; Mrs. Robert I. McKee, Mrs. C. Hume Baldwin and Mrs. Robert A. Bothwell, pianists.

A recital by student members of the B Sharp Club, under the direction of Mrs. Tharratt Best, was given at the Catholic Women's Club, November 19. John Hayden Jones, Ruth Gardiner, Gladys Goldstone and Ruth Cruikshank, pianists, and Walter Griswold, violinist, furnished the program.

The second number on the Artists' Course of the B Sharp Club was given December 3, at the New Century Auditorium, by Mrs. George Lee Brady, who delighted a large audience with an operalogue of Rimsky-Korsakoff's Le Coq D'Or.

Under the directorship of Robert McClean, the music at St. John's Church of Whitesboro is attracting much attention. Recently a fine program for a choral evensong and Thanksgiving service was given, with Mrs. McClean, soprano; Fred Berry, tenor; Horace Berry, bass, and Iva Morgan at the organ.

W. F. Donohue recently presented his pupils in a recital of piano music at his studio. Jack Hollenbeck, Arnold Speiller, Grace Berkowitz, Cecelia Woods, Alcide Bastien, Marguerite MacBeth, Beatrice Donovan, Hilda Hollenbeck, Maria Girvan, Sarah Siegrist, Edith Berkowitz, Leona Holdredge, Gladys Daymont, Vena Tyler, Howard Morton, Hildreth Abrams and Daniel Duffy were heard. On the same program Katherine Agne, Mr. Donohue's assistant, presented Dorothy Doncourt and Dorothy Faass.

On November 18, the Etude Club met at Central M. E. Church when an attractive program was given by Emma Hague, soprano; Gladys Jenkins and Martha Williams, sopranos; Una Hall Hurn, reader; Doris Thorne, pianist; Helen Morris, contralto, and Esther Adams, soprano, with Olwen Jones as accompanist.

Jessie Nash Stover presented her pupils in recital recently, the following providing an attractive program: Martha Wil-

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liams, Marjorie Stevens, Edna Klosner, Beatrice Lillie, Marie Ogden, Esther Adams, Gertrude Chorley, Marie Plant, Charles Hall, Kathleen Kirkland, Brunwin Edwards, Finette Edwards, Mrs. Kenneth Baker, Helen Halsey, Marion Morris and Louise Collins Nhare. Clara Wenner, pianist, was the assisting soloist.

The Allegro Club of the Maybury-Goodwin Music School has elected the following officers: Miss Maybury, president; Frances Bengloff, vice-president; Beatrice Benbow, secretary, and Emily Gale, treasurer. Under the auspices of the club a successful concert was given at the New Century Auditorium, December 1, a feature of which was the performance of Haydn's Toy Symphony by some thirty members of the club, under the direction of Elizabeth White.

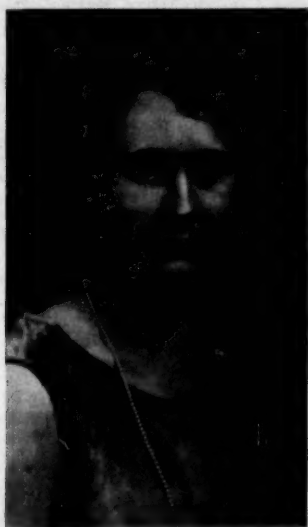
Annie Wynne-Davies, contralto, recently arrived from Wales, gave a song recital at St. David's Hall, December 2, to an audience of enthusiastic countrymen. She was assisted by the Haydn Male Chorus, under the direction of Prof. Thomas. T. E. Ryan furnished accompaniments for both soloist and chorus.

Cecil Davis, of the faculty of the Utica Conservatory, gave his annual piano recital at the New Century Auditorium, November 17. He was assisted by Rogers Whitmore, violinist.

The Utica Symphony, under the able direction of Edgar J. Alderwick, gave the second of its series of Saturday noon concerts at the Avon Theater, December 6.

Marie Simmelink with Cleveland Orchestra

At the first popular Sunday afternoon concert of the Cleveland Orchestra, November 2, Marie Simmelink was the soloist and made an emphatic success. This young singer has all the qualities a singer should have; a lovely mezzo-contralto voice which she uses with rare skill, splendid musicianship, and a charming personality. Oscar Saenger,



MARIE SIMMELINK.

with whom Miss Simmelink studied at his Summer School in Chicago last summer, predicts a brilliant career for this young artist. The Cleveland Plain Dealer said: "An emphatic and merited success was scored by the soloist, Marie Simmelink, well known Cleveland singer, who, we think, sang for the first time to the accompaniment of a symphony orchestra. She unites the charm of an unassuming and prepossessing stage presence with the ease and poise of a veteran. A valuable combination. Miss Simmelink's voice was designated on the program as a mezzo-contralto, meaning, we suppose, an alto voice with good command of the upper register. Anyway it holds good in this case, for the young singer delivers tones well up in the scale for an alto, with ringing clarity and abundant volume. Recalled to the stage time and again after the singing of her listed number, she at length gave an encore choosing the Negro spiritual *Swing Low, Sweet Chariot*, which she sang most engagingly."

Proschowsky Gives Studio Musicale

Frantz Proschowsky gave his first pupils' musicale this season at his studio, 74 Riverside Drive, on the evening of December 12. The affair was unusually interesting as eleven of Mr. Proschowsky's artist-pupils appeared, all of the participants singing their respective numbers charmingly.

The program opened with a duet, *Allah (Temple)*, sung by Paul McMains and Herald Tollefsen. Edith Frost was heard in *The Little Shepherd's Song (Watts)* and *Girometta (Sibella)*. Thynelda Heckle sang *The Wind's in the South (Scott)*. Mary Burns gave *Cherry Ripe (Horn)*, *The Lark's in the Sky (Old Irish)*, as well as *Elf and Fairy (Densmore)*. A duet from *Traviata (Verdi)* was rendered by Muriel La France and Herald Tollefsen. Beth Tregaskis sang *He Was Despised, from The Messiah (Handel)*, and an aria from *Shanewis (Cadman)*. Virginia Rea was heard in *Filles de Cadix (Delibes)* and *Dainty Little Damsel (Novello)*. James Haupt gave *Where'er You Walk (Handel)*. Eleanor Starkey sang an aria from *Semiramide (Rossini)*. Elizabeth Lennox contributed *May Magic (Stratton)* and *Fields of Barleycorn (Old Irish)*. Paul McMains rendered *Ship o' Dreams (Riker)*, *Would God I Were a Tender Appleblossom (Spier)*. Herald Tollefsen sang *Pauvre Martyr Obscur (Paladilhe)* as well as *Fussreise (Wolf)*. The program closed with a duet from *La Bohème*, sung by Mary Burns and Paul McMains.

Leo Ornstein Returns from Tour

Leo Ornstein, tired out but feeling wonderfully encouraged by the magnificent receptions given him everywhere by his audiences, has returned to Philadelphia and will not be heard again in public until after the performance of his concerto for piano and orchestra, when the work will be played by Leopold Stokowski and his orchestra the middle of February, both in Philadelphia and at Carnegie Hall, New York. The composer has been engaged to play the piano part.

Judson Artists Active

William Bachaus is to arrive in this country about January 12 and will start an active season of concerts almost immediately thereafter. He has been scheduled for a series of three New York recitals at Aeolian Hall, on January 28, March 11 and April 11, the latter being an afternoon event.

Alfred Cortot arrives here about January 20 and will play about fifty concerts between that time and April 10. His tour will take him to the Pacific Coast and back.

Ruth Breton is to appear with the Cleveland Orchestra in Cleveland on January 11.

Claire Dux enters upon the New Year with three recitals in five days. On January 5 she gives her first New York recital in two years, on January 6 she appears in Richmond and on January 9 in Holyoke.

Carl Flesch is to open his present concert season—his third in America—on January 9 and 10, as soloist with the Philadelphia Orchestra.

Fraser Gange has made four appearances in New York during December, two of them with the New York Symphony Orchestra. He will be heard again in New York with the same organization on January 22 and 23 in Beethoven's Ninth Symphony.

Wanda Landowska plays with the Philadelphia Orchestra on December 29, with the New York Symphony on January 4, in Lancaster on January 5 and again with the New York Symphony on January 8.

Helena Marsh is to have a tour of the Pacific Coast early in February.

Ruth Rodgers, who scored an unusual success in her Philadelphia debut last spring, has been engaged for the Monday Morning Musicales in that city on January 12. On January 27, Miss Rodgers will give her first New York recital in Aeolian Hall, assisted at the piano by Isidore Luckstone.

Ernest Schelling will make his Boston debut as a conductor of concerts for children on January 10. His New York series with the Philharmonic Orchestra starts on January 24.

Second of Josef Adler Musicales

The second of the series of musicales being given this season by Josef Adler offered a fine program on December 16, when the Lenox String Quartet, assisted by Josef Adler, was presented. The gay and charming quartet in F major, op. 77, No. 2, by Haydn, was played with spirit, excellent tone and unity of expression. There was exquisite refinement of style and admirable command of nuance. Frank Bridge's *Londonderry Air* was given a pleasing performance. The quartet's splendid tonal balance was noticeable in this work. Schumann's quintet, op. 44, was played, with Josef Adler at the piano. This number the artists imbued with rich color, romance and enthusiasm. The artists entered completely into its mood and gave an interpretation that completely captivated the audience.

The Lenox String Quartet is composed of Sandor Harmati, first violin; Wolfe Wolfinsohn, second violin; Nicholas Moldavan, viola, and Emmeran Stoeber, cello.

Gali-de-Mamay's Glorious Success

Gali-de-Mamay, the ballerine, won great success when she appeared recently with her ballet company at the Eighth Street Theater in Chicago. Her exquisite charm and grace and admirable technic and mime won her audience. In the



GALI-DE-MAMAY

series of twelve performances that were given, the following ballets were shown: Egyptian, Hungarian, Spanish, and the first grand divertissement. These ballets, composed by Thaddeus Lobyko, the balletmaster, were masterpieces in themselves. Besides being a fine balletmaster, Mr. Lobyko supports Mlle. Mamay in many of his own ballet compositions, the music of which is by many well known composers. The Gali-de-Mamay Ballet has a large repertory and many new costumes which make its performances delightful. Everywhere Mlle. Mamay and her ballet meet with success and are always compelled to add many extra numbers to their programs.

Fine Christmas Gift from Landowska

On Sunday afternoon, December 21, a festival was held in the auditorium of Greenwich House, New York, when Wanda Landowska offered her Christmas gift to the students of the Association of Music School Settlements of New York in the form of an hour of music for the harpsichord and piano by old masters.

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IS THE LARYNX AN ATTRIBUTE OF THE SOUL OF MAN, OR IS IT AN ORGAN OF HIS MATERIAL BODY?

By EDNA BISHOP DANIEL

Teacher of Singing in Washington, D. C.

So they are materialists whose process of voice development is based upon the actual scientific facts of the construction of the vocal instrument!

According to the statements of Mr. Zay, in his last article, On Discovering Caruso, his occult vision seems to have penetrated far, for he seems to have discovered, also, that the larynx is somewhere at large within the soul of man, rather than, as our material eyes and sense of touch would seem to tell us, one of the organs of his corporal being.

Mr. Zay directs the singer to "Get into connection with cosmic forces, which glorify the body and help him to discover his own capabilities." Then he states: "He who can not do this looks to muscles, calls himself a scientist. He is really a machinist, a materialist, who ought to be running a machine in a factory; he should not be attempting to guide human souls."

Has it occurred to Mr. Zay that teachers of singing are in reality paid to develop and guide human voices? God gave man free will for the guidance of his own human soul and religious vocations to theologians for the assistance of man to this end. Vocal teachers, whatever their spiritual inclinations, are called to develop the vocal muscles of the material organ of voice within the throats of men and to incite man's intelligence to a knowledge of the correct use in singing, as well as the care of the vocal instrument, and to the interpretation of poetry and music in song.

If, according to Mr. Zay, this be materialism, then it would be well for the vocal student if there were more of the Zay brand of materialists among teachers of singing.

BALTIMORE MUSICIANS OFFERED CHANCE AS ORCHESTRA SOLOISTS

Giannini Makes First Recital Appearance Here—Chemet Establishes Herself—Grandjany Gives Fine Recital—Vienna Opera Company Heard—Baltimore and Washington Glee Clubs Enjoyed—Notes

Baltimore, Md., December 10.—Municipal director of music, Frederick R. Huber, has outlined plans to Mayor Jackson for a competition among Baltimore singers and musicians, the winners to be rewarded with places as soloists at concerts of the Baltimore Symphony Orchestra. It is expected that the first competition will take place during the latter part of the present month, it being confined to pianists. The winner will be the soloist at the April concert of the Baltimore Symphony Orchestra. It is probable that the second competition will be among violinists and the third among singers. The program, under consideration, covers a period of three years and competition will be open to men and women. Prizes, in all probability, will also be awarded. Still another distinction planned by Mr. Huber is to have the winners sing or play in the studio of one of the producers of phonograph records.

As at present planned, the arrangements call for the selection of three distinguished musicians to act as judges in the competitions. There will be an elimination contest at the end of each series. The plan should stimulate real interest among the student body of Baltimore and will unquestionably develop talented singers and musicians.

BALTIMORE AND WASHINGTON GLEE CLUBS HEARD.

An interesting event was the performance of the Associated Glee Clubs of Baltimore and Washington. Seven clubs, totaling 400 male voices, presented an ambitious program. The concert was held under the auspices of the newly formed organization, the Associated Glee Clubs of America. No less than five conductors assisted in showing how well the chorus could sing. It is worthy of mention that Clyde B. Aitchison, who conducted the Shadow March sung by the Washington group, is an Interstate Commerce Commissioner. Clayton W. Old, president of the Associated Glee Clubs of America, gave a short talk during the performance.

DUSOLINA GIANNINI GIVES RECITAL.

Dusolina Giannini gave an interesting recital recently, showing herself to advantage in a number of songs. She made a deep impression, this being her first appearance in recital here.

RENEE CHEMET ENTHUSIASTICALLY RECEIVED.

Renée Chemet, the French violinist, was greeted enthusiastically at her recital, which left little doubt as to her standing among players of the violin. As a special attraction, at her recital, was the recently reorganized Musical Art Club, under the direction of David Melamet. Mr. Melamet is one of the prominent figures in the local musical world and the reorganization of this male chorus is hailed with pleasure hereabouts.

VIENNA OPERA COMPANY.

Three performances were given by the Vienna Opera Company. The organization introduced a number of splendid voices.

GRANDJANY IN RECITAL.

Marcel Grandjany, French harpist, gave a recital at the Maryland School for the Blind. It was exceedingly interesting and one regrets that the opportunity for hearing recitals of this type are so few.

NOTES.

Frank Gittelson, of the Peabody faculty, was the recitalist at one of the recent weekly Peabody occasions. Mr. Gittelson is a violinist of real ability and his recital was enjoyable. The New York String Quartet appeared at another of the Peabody recitals.

The Jewish Educational Alliance Orchestra and Frank Perica, organist, gave a concert at the Maryland Casualty Company club house. This orchestra of boy musicians does serious work and its constant improvement is manifest at every appearance.

Edwin Grasse, the blind violinist, organist and composer, attracted a large audience to Old St. Paul's Church. Mr. Grasse's performances are always those of an intelligent musician.

W. G. Owst, local musician and critic, is convalescing from a recent serious operation. E. D.

Braggiotti Pupils Give Concert

A pupils' concert of unusual interest was given at Steinert Hall, Boston, December 8, by pupils from the studio of Isidoro Braggiotti, Italian vocal authority, who has been teaching in Boston during the past few years. The program was drawn from familiar operatic music and from the compositions of Italian, French, German, English and American composers. Mr. Braggiotti insists on pure intonation and gets it from those who study with him. Another cardinal virtue which one could not fail to observe was the admir-

able control of breath and the fine musical taste in phrasing. Clarity of diction was also an outstanding trait of the singers, as well as a ready response to the dramatic import of music and text. The singing of Mr. Braggiotti's pupils in short was agreeable, and reflected a great deal of credit on the soundness of his teaching. Those who participated included Frances Burr Mitchell, Aimee Spurr, Celia W. Eames, Pauline S. Machle, Marion Stanley, Ethelyn Burleigh Stubbs, Grace Purinton, Isabel Parkman, Mary B. Manter, Annie Howard Stubbs, Helen Harris, Morris L. Brown, Charles A. Henry, Roger A. Nye, John Sturgis Codman, Henry Lynskey, Harry Marcou, Philip Wadsworth, William Ellis Weston and Ernest Harrison provided helpful accompaniments.

Eight Meyer Davis Orchestras on the Radio

That any one musical organization should be represented at seven separate and distinct radio broadcasting centers in the United States is a fact that commands notice. The organization which enjoys this distinction is Meyer Davis' Music, an organization of seventy-two Meyer Davis orchestras and over 800 musicians in its employ. The eight orchestras broadcasting over the radio are as follows:

Orchestras	Broadcasting From
New Willard Hotel Orchestra, Washington, D. C.	WRC
Bellevue-Stratford Hotel Orchestra, Philadelphia	WFI
Lido Venice Orchestra, New York City	WEAF
Hotel Schenley Orchestra, Pittsburgh, Pa.	KDKA
Pennsylvania Hotel Orchestra, Philadelphia	WCAU
Le Paradis Band, Washington, D. C.	WRC
New Arlington Hotel Orchestra, Hot Springs, Ark.	KTHS
Sterling Hotel Orchestra, Wilkes-Barre, Pa.	WDAX

Grandjany Plays for Grand Duchess Cyril

Marcel Grandjany, French harpist, who will be heard on the Pacific coast in January, recently played before the Grand Duchess Cyril and her entourage at the house of Mrs. Arthur Curtis James on Park Avenue.

It was through her interest in the New York Opera Club that Her Grace became aware of Mr. Grandjany's fine accomplishments when Mrs. Henry Loomis first brought him before that body last season. Since then, when not occupied with his recital engagements, he has played in many private homes, the last being at Lucille Thornton's on the afternoon of December 10.

George Fergusson Has Boston Class

George Fergusson, voice teacher, known for so many years in Berlin and teaching since the war in New York, has now arranged to go to Boston once every two weeks for a class. Former pupils of his who are now well known in the professional world and who wished to continue work with him were instrumental in arranging the class. Among the Fergusson professional pupils who have been winning success are Hollis Davenney, baritone, who has done the role of Schubert in one of the Blossom Time companies on the road.

Women's Orchestra in Concert

The Women's Symphony Orchestra of Philadelphia appeared in concert in the auditorium of the Senior High School, Atlantic City, N. J., on the evening of December 8, when an excellent program was rendered under the direction of J. W. F. Leman. Nelson Eddy, baritone, and Florence Haefliger, violinist, were the soloists, and Emma Rous, harpist, was heard in Von Blon's Meditation for harp and orchestra.

Maitland Returns to New York

Robert Maitland, English baritone, recently arrived in New York, after a rough voyage from Italy. He will remain in the city for a few weeks before beginning his concert work.

He is to sing in three performances at the Cincinnati Music Festival in May; also with the Apollo Club of Chicago in the performance of Bach's Mass in B minor to be given in February.

Boone Pupil in Recital

Helen Kuck, soprano, pupil of James O. Boone, was heard in an interesting recital at Mr. Boone's Carnegie Hall studios, December 6. Her program had four groups of songs—the first, in English and Italian, by Handel and Papi; the second, in German, by Strauss; the third, in French, by Debussy, Robey and Hue; the fourth, in English, by Walter Kramer, Teresa del Riego, Liza Lehmann and Clough Leichter.

Virgil Piano Conservatory Recital

A piano recital by students in the junior class of public performance of the Virgil Piano Conservatory was given at Rumford Hall, New York, on Saturday afternoon, December 13. Those scheduled to take part in the program were Charlotte Zelanski, Dorothy Tsantilis, Gertrude Levine, Maurice Montapert, Dorothy O'Connor, Dora Richter and Margaret E. Feast.

STEFI GEYER BELIEVES CRITICS SHOULD BE FRANK AND ONLY COMMENT ON WHAT THEY ACTUALLY HEAR

Interviewed Before Her Departure for Concerts Abroad, the Hungarian Violinist Talks Interestingly of the Classics and Modern Music—Believes in Progress and Evolution Along Natural Lines

Stefi Geyer, Hungarian violinist, has been in America for a few short weeks, during which she has travelled to the Middle West, playing in cities along the way and twice in New York. At the time of this writing she is just about to start back to Europe, having a full season of engagements there—in Switzerland, France, England, Holland, Scandinavia.

Miss Geyer talks English very fluently, with very little accent, and with a certain snap, vivacity and emotional sincerity which is an exact counterpart of the quality which has made her violin playing such a pronounced success here, as it always has been abroad. She is not in the least afraid to say what she thinks, and her opinions are so free from prejudice and so full of common sense that they could not possibly cause offense even when they are not entirely flattering.

And her remarks about American critics were not entirely flattering. She expressed astonishment at some of their vagaries. Why, she asked, if they were unable to hear all of a concert, could they not confine their critical remarks to the portion actually heard? Why, if they arrive after the Bach, with which Miss Geyer often opens her programs, must they comment upon the Bach, either favorably or unfavorably?

The European critic, says Miss Geyer, states his case with entire frankness: he arrived in time to hear this or that number or portion of the program, forced by his duties to fly from hall to hall, like butterfly from flower to flower. Miss Geyer can see no shame in confessing it. Duty is duty. If there are a number of opera and concert performances to be "covered," what shame can attach to a sincere effort to "cover" them all, a bit of each, and to confessing to the human disability, shared by all humans alike, of being unable to be at half a dozen places at the same time?

Miss Geyer believes that the German plan of initialing all criticisms is a wise one, since the initialer will naturally

hesitate to put over his own signature something which any one present is in a position to know could not be his own opinion, since he wasn't there. In other words, if X, Y, Z, gets in in time for the last movement of the Lalo, and waits after its completion not even long enough to know if the playing of it called for an encore, he would be likely to be ashamed to state, over his signature, that the Kreisler was played with dainty charm and the Sarasate with amazing pyrotechnical display. It would be too easy for people who saw him come and go to ask: "How did he know?"

Miss Geyer, be it added, was not offended or annoyed by our American critics, who gave her her due of honest praise, but was merely amused and commented upon them laughingly, as she did upon the one critic somewhere who wrote that "a young Swiss violinist was making her debut."

"And I've been before the public for twenty years!" said Miss Geyer.

Still, the critic is not so much to be blamed, for the name, Stefi Geyer, sounds anything but Hungarian, and she looks so young that her twenty years of public playing must have begun when she was a child.

As to modernistic and futuristic music, Miss Geyer is definite in her statement that very little of it appears to her to have any value, and she expresses wonder that orchestra conductors and leaders of chamber music organizations should not show better judgment than to use it, at least in its most excessive form. "They should know," she says.

Miss Geyer believes in progress and evolution in music along natural lines, but her common sense causes her to doubt that the excesses of some of the modernists are in the direction of real progress. Such opinion is to be expected from so well established an artist as Miss Geyer, with her fondness for the classics, and it is refreshing to talk to an artist with the courage to express it.

Thorpe Pupil in New Rochelle

Ida Evans, lyric soprano, scored success as Josephine in Gilbert and Sullivan's Pinafore at two performances sponsored by the Woman's Club, of New Rochelle, N. Y., and presented in the club auditorium on November 28 and 29. Although Miss Evans has appeared frequently in church and recital, this was her first venture in light opera, but if these performances may be regarded as forecasting the future, Miss Evans' prospects are truly bright. She captured her audience from the start and several times was obliged to respond to encores.

In commenting on the performance, the local press speaks of the young artist's singing in flattering terms, saying that some beautiful individual singing was done, particularly by Ida Evans, who revealed an excellently trained voice of great natural beauty. Some of the most effective

January. Rudolph Weyant, tenor, created quite a stir with his splendid singing at Columbia University on Thursday last. Mary Potter, contralto, continues to keep very busy and appears next week at Wallace Hall, Newark, N. J.

Evelyn Stone, soprano, has been selected for the cast in a forthcoming Shubert production now in rehearsal. Vivian Kelly, soprano, and Gladys Morgan, contralto, appeared last week at the Capitol Theater in The Mikado. Dorma See, contralto, is singing at the Brandford Theater, Newark, N. J.

Oskentont, whose New York recital takes place at Town Hall in January, has just returned from a trip in Pennsylvania. Hattie Walther, soprano, had success as soloist with the Arion Society in Brooklyn recently when she sang an aria from Der Freischütz. Sylvia June was enthusiastically received recently at the Morosco Theater, as Josephine in Pinafore.

Josephine Garrett, soprano, will shortly appear in a presentation, now in rehearsal, under the management of M. Kaufman.

Henry Wood Pays Tribute to American Composer

The following letter of Sir Henry J. Wood to H. F. Gilbert is of interest in various ways, since it not only shows a keen appreciation of our American music on the part of the distinguished British conductor, but also indicates that America may at last make his personal acquaintance. Sir Henry has followed the appearance of American orchestral score for years and he has produced no less than three of Mr. Gilbert's works in London, namely, The Comedy Overture, The Dance in Place Congo, and The Riders to the Sea. Here is the letter:

4, Elsworth Road, N. W.

My dear Mr. Gilbert:

Do forgive me for not replying until now to your kind and helpful letter of May last, but my correspondence gets very much behind-hand, owing to pressure of music work (I direct from 150 to 180 orchestral and choral concerts annually) during certain periods of the year, and I have a very hard job to cope with it sometimes. You will be glad to hear that your Riders to the Sea made a deep impression upon my London public at Queen's Hall, and personally I and my orchestra enjoyed producing it very much indeed.

I have long been a great admirer of your work and your splendid ideas about American music, having read several articles from your pen at various times in the Schirmer Quarterly, etc., and I am much looking forward to meeting you some day. It is more than probable that I shall go on an Empire tour for six months early in 1925, preceded by a visit to the large American cities, so perhaps we may meet next January or February, 1925, if this comes off.

Believe me, very sincerely yours,

(Signed) HENRY J. WOOD.

Fraud Orders

Fraud orders have been issued against the following concerns and parties by the United States Post Office Department: The New Era Music Co., Robert A. Bell, general manager; Music Sales Co., and D. A. Healy, secretary and manager, at St. Louis, Mo.; The New York Melody Corporation, S. Lane, secretary; Broadway Composing Studios (Inc.), S. Lane, secretary; World Music Publishing Corporation, M. Donaghy, secretary, and their officers and agents as such, at New York.

A word to the wise is sufficient.

Cornelius Van Vliet's Chamber Concerts

Cornelius Van Vliet gave the first of a series of three chamber concerts at Rumford Hall, 50 East 41st street, on December 19. The other dates are January 29 and March 27.



CARNELIUS VAN VLIET.

The assisting artists will be Elly Ney, pianist; Evelyn Jeane, soprano; Samuel Litschey, viola; Clarence Adler, pianist; the New York Trio (Louis Edlin, violin; Clarence Adler, pianist, and Cornelius Van Vliet, cello); Hans Lange, violin, assistant concertmaster; John Amans, first flute; Bruno Labate, first oboe; E. Roelofsma, clarinet; Bruno Jaenecke, first French horn, and A. Fortier, first bass, all from the New York Philharmonic Orchestra.

Kansas Guild of Organists in Convention

The convention of the Kansas Chapter of the American Guild of Organists, November 19 and 20, was outstanding for many reasons. Not only the programs, addresses and the recital by Hugo Goodwin of highest merit, but also the spirit of good fellowship among the members of the chapter and all visiting friends was especially noticeable. There was a relatively small group of organists present, but they left the meetings feeling more than gratified.

Norman Jollif for Hartford Festival

The Hartford Oratorio Society has engaged Norman Jollif to sing the part of Valentine in a performance of Faust, to be given at the May Festival.

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© C. Smith Gardner photo

IDA ST. JOHN EVANS.

bits of the evening's work were the duets sung by David Church and Miss Evans, especially in the love scene.

Miss Evans is a pupil of Harry Colin Thorpe in voice production and repertory.

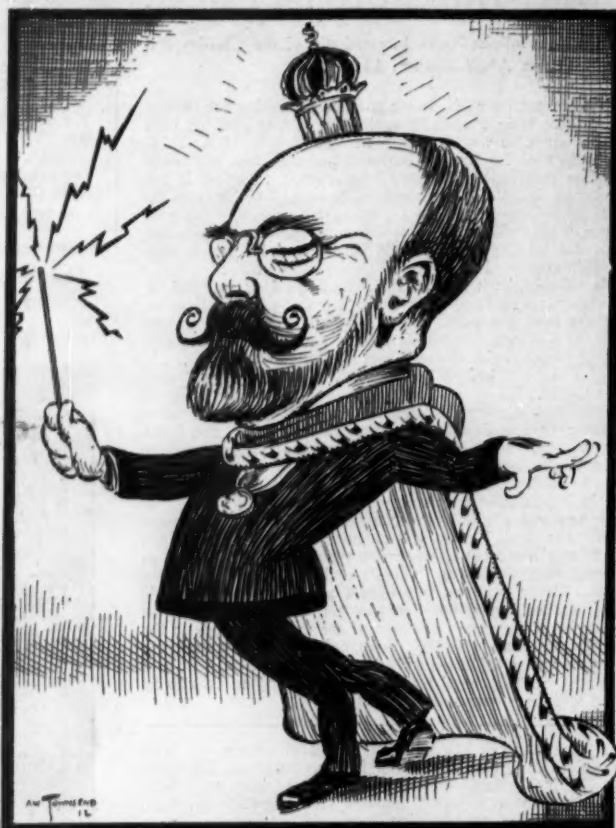
Notes From the Regneas Studio

Mr. and Mrs. Joseph Regneas have issued invitations to their Christmas party, December 29. This annual event is always a brilliant gathering of New York's best known musicians and the fine program always presented is a tribute to the maestro's genius as a teacher of singing.

Mildred Stark, contralto, pupil of Joseph Regneas, has been engaged as soloist with the Utica Symphony Orchestra at the January 10 concert. Edna Kiesswetter, soprano, gave a brilliant song recital on December 6 before a crowded house in Astoria, L. I.; on account of the great enthusiasm, the same program will be repeated in Brooklyn early in

SCINTILLANT SOUSA.

A cartoon drawn for the MUSICAL COURIER by A. W. Townsend way back in 1912, and just as good today, when the still reigning March King has just celebrated his seven-tieth birthday, still in harness and just as popular as ever.



JEANNE GORDON

as Laura in *La Gioconda*, as seen by Vyvyan Donner, inventor of the "Vitalized Silhouette," who is exhibiting the portrait, along with Chaliapin's and fifty others, at Miss Donner's Ainslie Gallery Exhibit at the Fifth Avenue Galleries, December 16 to 30.



WILHELM FURTWÄNGLER,

conductor, to make his debut on January 3, with the Philharmonic Orchestra, taken at his summer home in the Bavarian Mountains.



MAUD LA CHARME,

lyric coloratura soprano, who recently returned on the *Majestic* from more than a year of study and concertizing abroad. Mme. La Charme had successful appearances in Paris, Nice, Milan and Brussels. She will remain in America for seven months, returning to Europe in June for one month's engagements. (Kubey-Rembrandt Studios photo.)



ON THE LAUCKS ESTATE.

Left to right: Perry Laucks, president of the York Safe and Lock Company; Paul Longone and Carol Perrenot, taken on the estate of Mr. Laucks, near York, Pa.



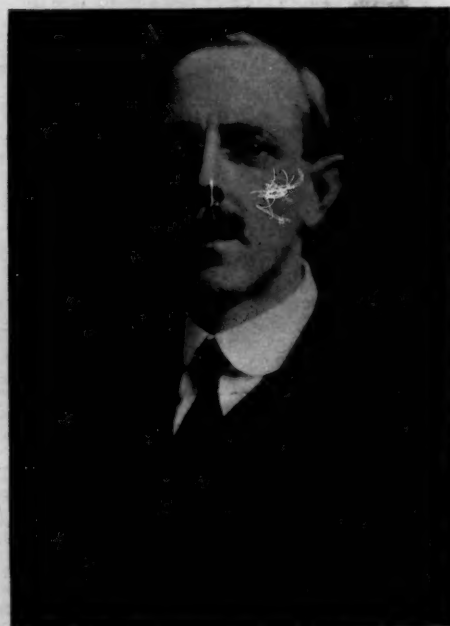
A STAR OFF DUTY.

It is Rosa Ponselle who was off duty, that is, off the duty of singing, and not afraid to have it known that she knows considerable about acting as well. This photograph was taken in Denton, Texas, where she recently appeared before a great audience at the State College for Women, winning her invariable success. Beside her is William E. Jones, director of music at the college, and on the ground is her secretary and companion, Edith Prilik.



MILDRED DILLING,

harpist, in the gardens of the Alamo, San Antonio, Tex., while on a southern tour with the De Reszke Singers. She has played twenty concerts since her first concert of the season at Buffalo, meeting with unusual favor everywhere.



RALPH L. BALDWIN,

conductor of the Choral Club of Hartford and the Mendelssohn Glee Club of New York. The Hartford organization has issued an interesting pamphlet in which are listed the title of every work programmed by the club since 1907, the date sung, the composer and the publisher. The soloists who have appeared with the club also are listed.



ANNA FITZIU,

who has been making some much-commented-upon guest appearances with the Philadelphia Civic Opera, appearing in two of her favorite roles—Mimi in *Bohème* and Nedda in *Pagliacci*. (Photo by Ellis.)



ALLEN
McQUIBAE,
tenor, who will
be heard in a
song recital at
Carnegie Hall
on Sunday even-
ing, January 11.

ETHEL
LEGINSKA.

(1) On board
the *Majestic*—
Adele Verne, the
Captain and
Ethel Leginska.
(2) Leginska
and her pupil,
Lucille Oliver,
in *Bertin*, and
(3) the pianist
with another
pupil, *Tagliane*.



EMILIE JEHLÉ,

lyric dramatic soprano (in private life Emilie Jehle Blanckenburg), of San Francisco, Cal., has returned to Chicago to sing in concert, after appearances with opera companies throughout Australia, India, Italy and the United States, with the Honolulu Musical Comedy Company.



FRANCIS ROGERS,

chairman of the American committee of the Fontainebleau School of Music, standing just about where Napoleon stood in 1814 when he took farewell of his troops previous to his retirement to Elba. To the left of the picture is Clara Rabinowitch, the young American pianist who has won for herself many honors in France. She was a student at the Fontainebleau School last summer. Mr. Rogers has now returned to New York and is busy teaching and concertizing.



NINA MORGANA

as Olympia in *The Tales of Hoffman*, a role which she is singing with success with the Metropolitan Opera Company in New York and Philadelphia. Miss Morgana was heard in *The Barber of Seville* with the Philadelphia Civic Opera Company last Thursday, December 18. The soprano now is under Concert Management Arthur Judson for her concert and recital appearances. (Photo © Mishkin.)

PETER CORNELIUS, POET AND COMPOSER: A CENTENNIAL

By Waldemar Rieck

Peter Cornelius, whose centenary occurred this week, was born in the city of Mainz, Germany, December 24, 1824. His father, a cultured man and an actor, wrote several comedies. At an early age he gave his son instruction in different subjects, because he believed that the more cultured the actor the more successful would be his career.

As was to be expected, Cornelius as a child showed a liking for the stage, and was engaged to play juvenile parts in Mainz. This desire his father encouraged but it did not prevent Cornelius from loving music also. Later, after an unsuccessful debut in Wiesbaden, which may have resulted in the nervous breakdown he had, he seriously considered becoming a musician.

MUSICAL EDUCATION

Up to the time of his father's death in 1844, his musical education had been negligible. With the passing of his father, his uncle, the famous painter, the creator of a Faust cycle, the *Odyssey*, who, while at Rome, painted an elaborate series of designs for the *Nibelungen Lied*, took a fatherly interest in him. He recognized his nephew's ability and sent him to Berlin to study music with Siegfried Wilhelm Dehn (1799-1858), from 1845 until 1850. In view of the fact that his predilections were for a school not bound by the rigid rules of harmony and counterpoint, it is not at all surprising to find him going in 1852 to Weimar to join a group of enthusiastic musicians among which were Hans von Bronsart, Eduard Lassen, Dr. Franz Brendel, Richard Pohl, Alexander Ritter, Felix Dräseke, Karl Friedrich Weitzmann, and Carl Tausig. Here he became acquainted with Wagner's works, and formed a close and intimate friendship for Liszt, under whose leadership this group of disciples was busily engaged in carrying out the ideas of Richard Wagner, the magic of whose art had awakened many.

DER BARBIER VON BAGDAD HIS FIRST OPERA

Cornelius started to write the text of *Der Barbier von Bagdad* in October, 1855, while at Weimar, and on November 7, 1856, at Bernhardshütte (Thüringer Wald), began to compose the music to the opera which was completed in February, 1858, at Johannisberg, in the house of a friend. In May of the same year he sent the completed work to Franz Liszt, to whom it was dedicated as follows: "To Franz Liszt, his master, friend and patron, are these pages dedicated, as a slight token of esteem, love and gratitude, by Peter Cornelius. April 2, 1858. Weimar."

This, his first dramatic work for the stage, is a charming comic opera in two acts, and was composed as a practical

which attained considerable success and is still frequently played in German opera houses.

FIRST AMERICAN PERFORMANCE

The overture to the opera was played at Boston on October 27, 1888, but the entire opera was only first given in New York, at the Metropolitan Opera House, on January 3, 1890. During the season four performances took place with the following cast: Joseph Beck as the Caliph, Wilhelm Sedlmayer as Cadi Baba Mustapha, Sophie Traubmann as Margiana, Charlotte Huhn as Bostana, Herr Kalisch as Nurreddin, and Herr Emil Fischer as Abdul Hassan. The opera was excellently mounted, and the costumes most gorgeous, while the second scene—an Oriental interior—was a vision of loveliness and Eastern grace.

When the opera was first performed in England it was translated by the Rev. Marmaduke E. Browne and given by the pupils of the Royal College of Music, at the Savoy Theater, London, December 9, 1891.

CORNELIUS AND WAGNER

Although Cornelius' first meeting with Wagner was in October 1853, their real friendship began eight years later. In 1861 Cornelius met Wagner several times in Vienna and



THE HOFTHEATER, WEIMAR
(Where the Cornelius operas were first given.)

in the fall of that year, upon his return to Vienna from Venice, to announce his coming, sent Cornelius a small Venetian gondola. To this he added a canzona written with nonsensical Italian words. On the occasion of this visit of Wagner, Cornelius went with him to the Imperial Library to procure material for *Die Meistersinger*. In February, 1862, Wagner sent Cornelius one hundred francs to come to Mainz to hear the reading of the libretto of *Die Meistersinger* which he had finished, January 25. Not having received a reply and knowing that railway traffic was impeded by floods in all the river districts, Wagner had ceased to count upon seeing him. Cornelius, nevertheless, after meeting with all sorts of adventures, even to losing his overcoat, arrived benumbed by the cold, at seven o'clock on the evening of February 5, the appointed hour and day. The reading of the libretto put them all into excellent humor, but much to Wagner's disappointment, Cornelius had to leave for Vienna on the following day regardless of floods and floating ice. The sole object of his trip had been to hear the one reading of *Die Meistersinger*. Cornelius proved all through his life one of Wagner's devoted friends.

TEACHES IN MUNICH

In 1864 a Russian tour was contemplated by Cornelius and Wagner but the project was abandoned because of military disturbances in that country at the time. The following year he accompanied Wagner to Munich where he became reader to King Ludwig II of Bavaria. After the Conservatorium had been transformed into the Königliche Musik-schule with Hans Guido Freiherr von Bülow (1830-1894) as its director, Cornelius received an appointment as professor of harmony and rhetoric. Here he established his ability as a prominent educationalist and composed a great many of his best works, among them the unfinished opera, *Gunlod*. His next opera, *Der Cid*, in three acts, text also by himself, was produced at the Hoftheater, Weimar, May 14, 1865, and may be considered the fruit of his intercourse with Wagner.

POETIC AND LITERARY WRITINGS

Cornelius was a fine writer as well as a composer. In his poetry there is great charm. His poems are of the people and possess to a great degree deep religious feeling. The librettos of his operas, as well as the words for most of his songs, he wrote himself. The descriptive notices to Liszt's symphonic poems he translated, also his essay *On Gypsies and Hungarian Music* (Pest, 1861), as well as the sonnets of Adam Mickiewicz (1798-1855), which he dedicated to his sister, the author of *König und Dichter*, *Verhängnisvolle Perücken* and other comedies. In 1861 a volume of lyric poetry was published, and in 1874 his autobiography. He made German translations of some of the works of Hector Berlioz.

In his songs, as well as his dramatic or other vocal works,



THE INTERIOR OF THE HOFTHEATER, WEIMAR.

the music is always in harmony with the words. His accompaniments, too, are often particularly descriptive. The Christmas Songs, op. 8, his best known work of this kind, breathe a real religious spirit, while the vocal part is always treated agreeably. He had also great ability as a composer of choral works. Of several songs dedicated to Princess Marie Wittgenstein, by Cornelius, Liszt, in a letter dated Weimar, February 19, 1858, to the latter in Mainz, says: "They are charming and excellent. There is in them such a refined and true proportion in union with such fervent and ardent mood that other people besides the author must love them."

HIS DEATH

In 1874, Cornelius, being in poor health, was advised to try a change of climate. Full of hope for his recovery he left to spend a few weeks in Mainz, the city of his birth. Here on the evening of October 26, 1874, he passed into eternal life. While the influence of his operas, in advancing Wagner's theories, cannot fairly be judged, since the public has seldom had the opportunity of hearing them, nevertheless both his musical works and literary writings were instrumental in furthering the new movement. At the time of his death he was working on a three-act opera, *Gunlod*.

DRESDEN NOTES

Dresden, November 18.—After the Strauss celebrations there followed the third Max Reger Fest, organized by the Reger Gesellschaft, under Fritz Busch's lead. Three concerts were given, the first one in the opera house, the second in the Frauenkirche, the third in the Vereins House. With Busch at the conductor's desk, the State Orchestra gave model interpretations of the *Lustspiel Overture* and the *Romantic Suite*, the latter not having been heard here since its first presentation under Schuch's baton. It is an enormous work, the most impressive perhaps among the author's orchestral compositions, replete with grandeur, elevation and tonal expression, impossible to describe. An almost equal effect was achieved with the violin concerto, played by Adolf Busch, in an inspirational manner. There are certainly not many contemporary violinists who can do it better. The artist threw himself body and soul into his work, which was tremendous. Yet the composition lasts a full hour and is too absorbing to be accordingly enjoyed by amateurs, who, of course, form part of the audiences. The concert thus was a test upon the nerves, yet artistically perfect.

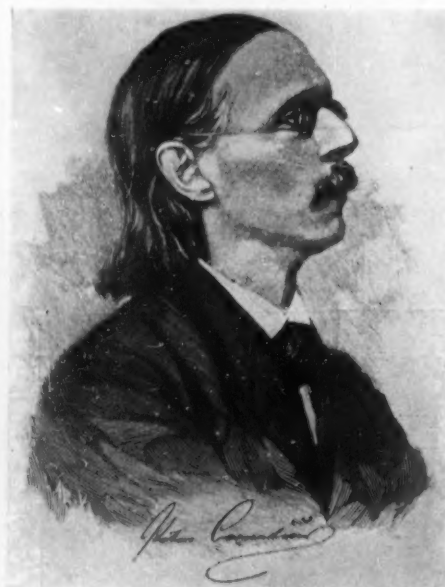
The third evening was devoted to chamber music, the string quartet in A major and E flat. The Adolf Busch Quartet ensemble was an ideal interpreter. Rudolf Serkin, the young pianist, presented variations and fugue on a theme of Bach, op. 81. The whole undertaking was little short of a huge success.

CONCERTS

Among notable concerts should be mentioned that of the veteran singing wonder, Mattia Battistini, whose matchless presentation of Italian arias brought him no end of applause. Maria Ivogin, as soloist of the second Philharmonic concert under Dobrowen's lead, conquered Dresden in equal manner. Dobrowen shone as a conductor. A singer of remarkable attainments is Aida Lau (Lau, who appeared some days later, attempting successfully the very same compositions as Ivogin). She was ably accompanied by the orchestra of the Volksbühne under Eduard Moerike's lead. Ida Schuberth-Koch, an alto singer of remarkable means, introduced herself favorably in The Christ Church. Hans von Schuch, cellist, assisted, displaying his sense of style regarding sacred music. Rudolf Schmalnauer, of the Opera staff, proved his ability as a Schumann Lied interpreter of note. He also sang an aria of Wagner's *Liebesverbot*.

NOTES

Lotte Lehmann, the exquisite Vienna singer, who created the rôle of the wife in Strauss' *Intermezzo*, has been won for a series of opera presentations for the coming months, which news has been greeted with enthusiasm, the singer being counted among the very best of her profession. Good looks—nay beauty—enhance her outward appearance and she has a marvelously sweet voice, yet with dramatic timbre. Kurt Striegler's opera, *Hand und Herz*, is now in preparation. The composer will conduct his work. Eva v. d. Osten, Plascke, etc., are in the cast. A. INGMAN.



PETER CORNELIUS.
(from a wood-engraving.)

embodiment of the theories advanced by the new school. It possesses beauty, rare feeling and inimitable gaiety; it also abounds in humorous orchestration and was immensely in advance of the times. When produced for the first time at the Hoftheater at Weimar under Liszt, on December 15, 1858, it was so unfavorably received that it survived only one performance, and Liszt, resenting the judgment of the public, resigned his post. With Liszt's departure from Weimar, the city ceased to be the headquarters of the new movement.

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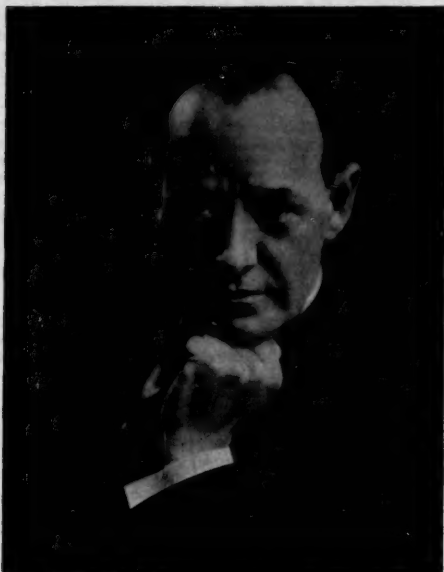
GEORGE F. BOYLE A VERSATILE MUSICIAN

Has Won Recognition as Pianist, Composer, Conductor and Teacher

George F. Boyle, pianist, composer, conductor and teacher, was born in Sydney, the capital of New South Wales, Australia, where his father and mother are well known vocal and piano teachers respectively.

ACHIEVEMENTS AS PIANIST

Most of Mr. Boyle's pianistic education was received from his mother, who began his piano lessons when he was five years of age. Two years later he made his first appearance in public—in Sydney. His first concert tour was made when he was fourteen, and one year later he toured Australia and New Zealand with Mark Hambourg, playing on a second piano the orchestral parts of the piano concertos performed by the great Russian. Many tours of Australia, Tasmania and New Zealand as soloist followed, including



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GEORGE F. BOYLE,

pianist, composer and faculty member of the Institute of Musical Art, New York, and the Curtis Institute of Music, Philadelphia.

numerous recitals in the larger cities; during these concert tours he was heard in over two hundred and eighty different towns.

When nineteen years old, Mr. Boyle left Australia and proceeded to Berlin, where, after a short period of study with Busoni, he resumed his concert career, giving recitals in many of the capitals and music centers of Europe, including Berlin, London, the Hague, etc. Many concert tours included several of Holland in conjunction with Emma Nevada; other tours took him to almost a hundred different cities in England, Scotland, Ireland, Wales, the Channel Islands and the Isle of Man.

Mr. Boyle also appeared as soloist with some of the most famous orchestras abroad, including the Queen's Hall Orchestra in London, Sir Henry Wood conductor, and was the only instrumentalist chosen to appear at London's first official reception to the King and Queen of Spain, sharing the program with Coquelin, the French actor to whom Rostand dedicated his *Cyrano de Bergerac*. Since coming to America, at the age of twenty-four, to join the faculty of the Peabody Conservatory, Baltimore, he has given numerous recitals in New York, Boston, Philadelphia, Washington, Baltimore and other cities, and has appeared as soloist with such orchestras as the Boston, Detroit and Baltimore symphonies. He has also been active as a chamber music player, a trio which he established in Sydney, when he was seventeen, having introduced many of the masterpieces of trio literature to Australia; he is at present pianist of the Boyle-Gittelson-Penha trio of Philadelphia.

AS COMPOSER

The first performance of any of Mr. Boyle's original work was that of a song written when he was thirteen, sung by his father in concert in Sydney. Some pieces for cello and piano written at the age of fifteen were performed by Boris Hambourg in Australia and New Zealand; thereafter many original works were produced in Australia, including two trios for piano, violin and cello, written at the age of eighteen.

Mr. Boyle's later works include several for orchestra, a setting of Browning's *Pied Piper of Hamelin* for soloists, chorus and orchestra; concerto for piano and orchestra; concerto for cello and orchestra; sonata for piano; sonata for cello and piano; sonata for viola and piano, and more

than a hundred smaller pieces and songs. Many of these works are published either here or abroad.

His orchestral works have received performances by the New York, Boston, Cincinnati, Chicago, St. Louis and Baltimore symphonies. The cello concerto was played by Hans Kindler and the Philadelphia Orchestra; the piano concerto by Ernest Hutcheson and the New York Philharmonic (with the composer conducting) in New York and several other cities. Ernest Hutcheson also produced this work in Berlin; Arthur Shattuck played it with the Chicago Symphony and in England; Edith Kilminster performed it in Sydney, Australia, and more recently the composer appeared in it as soloist with the Boston, Detroit and Baltimore symphonies.

AS CONDUCTOR

Mr. Boyle made his first appearance as conductor in Sydney at the age of sixteen in several concerts of the Sydney Choral Society, of which his father was principal conductor. He has had appearances as guest conductor with several orchestras in England, Scotland and Ireland, and several tours with Maud Allan as conductor of the orchestra for her dance interpretations of the classics. He also was guest conductor for the New York Philharmonic Orchestra during performances of his piano concerto by Ernest Hutcheson in New York, Brooklyn and Baltimore.

AS TEACHER

After doing considerable private teaching in Berlin and London, Mr. Boyle came to America in 1910 to join the piano faculty of the Peabody Institute in Baltimore. After occupying this position for eleven years, he moved to Philadelphia in order to take charge of the master class at the Music School Settlement there. The following year he joined the faculty of the Institute of Musical Art, New York, without relinquishing his work at the Music School Settlement in Philadelphia.

This season he is on the faculty of the newly formed Curtis Institute of Music in Philadelphia, as well as on that of the Institute of Musical Art, New York City.

Many of Mr. Boyle's pupils are at present appearing on the concert platform, while others hold important positions on the piano faculty of conservatories and colleges.

Levitzi's Encores in Macon

Ever since Mischa Levitzki appeared in Macon, Ga., for the first time, five years ago, at the Macon Festival, that city has been somewhere in his subconscious mind, as the Freudians would say. For five years ago, after he played the piano for Macon music lovers, he was forced by the very magnetism of the applause to give one encore after another until he had fed to a hungry audience all of sixteen encores. Three years later he went to Macon again and begged to be excused with a lesser number of encores—only eight. But recently, when he played there on December 9, he was made to respond to what seemed to be a veritable musical gluttony—ten encores. Evidently Mr. Levitzki has long been in the conscious minds of every Macon music lover for the past five years.

George Raymond Has Large Repertory

George Perkins Raymond, having traveled all over the world, has had the advantage of hearing at first hand numerous languages. He has found it easy to learn new languages, a talent which has helped him considerably in mastering songs from various countries. He has a very large repertory, and invariably critics comment on his enunciation, for it is distinct whether he sings in French, Italian, German,

English, or any other other language. Mr. Raymond will do extensive concert work this season, going South in January and later on a short trip through the Middle West. A California tour early in the spring is now under consideration.

A Busy Day for May Peterson

A busy day indeed was one which May Peterson spent recently in Waukesha, Wis., on her recent Northwestern tour. Anyone who looked at the route books of her managers, Haensel & Jones, might not have thought so, for she was only scheduled for a recital there in the evening. But this is what the popular soprano did: at 9:30 a. m. she sang at the chapel service in Carol College there; at 10:30 she gave a complimentary recital for wounded world war veterans at the U. S. Veterans' Hospital No. 37; during the afternoon she was present at a reception given in her honor, and in the evening came the real event of the day, her recital at the principal auditorium before a full house.

Giannini at Vassar

Dusolina Giannini spent quite an exciting evening in Poughkeepsie, November 26, according to a front page story in *The Vassar Miscellany News*. After meeting with a rousing reception, demands for many encores between groups and at the end of her program, she was escorted by the entire college audience to her taxi, and given a loud and long farewell cheer.

Vreeland to Sing in Maplewood

Jeannette Vreeland will be heard in concert in Maplewood, N. J., this season. Contracts for an appearance there by the soprano have just been signed by her managers, Haensel & Jones. The date is February 27.

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| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. | ADDIE C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Jan. Cincinnati Conservatory, June. | CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes Dallas, Texas, Oct. and Nov. Chicago, Dec. 17th through January. | MRS. STELLA SEYMOUR, Garden Street, San Antonio, Tex. |
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REVIEWS AND NEW MUSIC

Books

(The Science Press, Lancaster, Pa.)

EDUCATIONAL JOTTINGS ABROAD, by Raymond Walters.

Music

(E. C. Schirmer Music Co., Boston, Mass.)

A BOOK OF SONGS, words and melodies only, for unison and part singing for grades IV, V and VI, compiled and edited by Archibald T. Davison, Thomas Whitney Surette and Augustus D. Zanzig.

A BOOK OF SONGS, with piano accompaniment for unison and part singing for grades IV, V and VI, compiled and edited by Archibald T. Davison, Thomas Whitney Surette and Augustus D. Zanzig.

THE MIRACLE OF SAINT NICHOLAS, Old French Carol for chorus of men's voices, arranged by A. T. D., accompaniment by G. W. W.

WITH HEART UPLIFTED, chorus for men's voices, a cappella, by Constantine Schedov. Arranged by A. T. D. CRUCIFIXUS, MASS IN B MINOR, for four-part chorus for men's voices, by J. S. Bach, arranged by A. T. D. REST, SWEET NYMPHS, three-part chorus for women's voices, by Peter Warlock, arranged by H. Clough-Lightner.

MARINE SKETCHES, for piano, by Robert W. Manton.

(Ed. Bote & C. Bock, Berlin)

PRELUDE IN E MAJOR, arranged for piano from the sixth sonata for violin alone (Bach), by Victor Labunski.

ROSEN-SUITE, for piano, by Richard Oschanitzky. FOUR SONGS, Dämmerung, Frühlingsnacht, Aus Spaniens Rosen soll dein Diadem, Rosen, by Clemens Schmalstich.

VISION AND SEHNSUCHT, two pieces for violin and piano, by Clemens Schmalstich.

SEHNSUCHT, for piano, by Clemens Schmalstich. SUITE FOR VIOLIN AND PIANO, opus 64, by Paul Graener.

(Olivier Ditson Co., Boston)

TEN RUSSIAN PIANO PIECES. MINIATURE CLASSICS. Vol. I, Bach and Handel; Vol. II, Haydn and Mozart.

(Carl Fischer, Inc., New York)

PROTECTION, song, by Siegmund Jaffa. MY TRUE LOVE, song, by Henry Hadley.

THE RAINDROP, KNIGHT OF THE PLAYGROUND, SEA FAIRIES, for piano (published separately), by L. Leslie Loth.

BARCAROLLE (P 1404), WALTZ (P 1405), PRELUDE TRAGIQUE (published separately), for piano, by Leo Ornstein.

SINISTRA, for piano, by Siegfried Schultze. VARIATIONS (Ah! Vous Dirai-je, Maman, by Mozart). Abridged and edited by A. Siloti. For piano.

POEME (op. 32, No. 1, Scriabin), revised by A. Siloti. For piano.

LES JEUX D'EAUX A LA VILLA D'ESTE (Liszt), for piano, revised by A. Siloti.

SONATA-FANTASIE NO. 2, op. 19 (Scriabin), for piano, revised by A. Siloti.

ORGAN PRELUDE, G Minor (J. S. Bach), for piano, arranged by A. Siloti after Th. Szanto's transcription.

SPOSALIZIO (Liszt), for piano, revised by A. Siloti.

PARAPHRASE ON THE PRELUDE IN C MINOR (Bach), for piano, revised by A. Siloti.

SURSUM CORDA (Liszt), for piano, by Walter Kramer.

LIKE A CRADLE SONG, for piano, by A. Walter Kramer.

ON THE RIVIERA, for piano, by Maurice Baron.

SWISS LULLABY, for violin unaccompanied, by Milton de Ribaupierre.

TANGO, op. 46, No. 4, for violin, by A. Walter Kramer.

SCHERZO, op. 46, No. 5, for violin by A. Walter Kramer.

LIKE A CRADLE SONG, op. 46, No. 3, for violin, by A. Walter Kramer.

HARLEQUIN AND POURQUOI (published separately), for violin, by Richard Czerwonky.

DALL' ORIENTE, for violin, by Bruno Labate.

RUSSIAN DANCE NO. 1 (Katinka) and RUSSIAN DANCE NO. 2 (Jolly Fellows), published separately, for violin, by Edmund Severn.

(The John Church Co., Cincinnati)

COME WITH ME TO ROMANY, song, by J. Lewis Browne.

(M. Barrows & Co., Boston, Mass.)

DIETARY DITTIES AND OTHER SONGS, selected from The Children's Book of Food Verses, by Walter Howe Jones.

(J. & W. Chester, Ltd., London)

SUITE LA BOUTIQUE FANTASQUE (The Fantastic Toyshop), ballet, for piano, by G. Rossini.

(Edward Schuberth & Co., London)

DO YOU REMEMBER, NOT TOO MANY CARES, JUST FANCIFUL, THE HIDDEN REEF (published separately), for violin and piano, by Paul Stoeving.

Books

(Robert Ackrill, Ltd., Harrogate, England)

Vocal Analyses: Sensitizing Breath—Emotional Evolution

By W. H. Breare, J. P., M. I. J. Vocal Adviser

Mr. Breare is author of Vocalism: Its structure and culture from an English standpoint; Elocution: Its first principles; Vocal faults and their remedies; Vocal technique: How it feels to sing. In a foreword marked "personal" he

says he is seventy-one years of age and that this will probably be his last book, and he goes on to advise "young people who have the laudable ambition to become great singers" that "one's heart must be in the work, to attain anything demands sacrifice, the dominant necessity is to have a large and sympathetic heart," and that they must "be able to realize and sympathize with every human emotion. . . . Without this susceptibility you will never reach the hearts of your hearers."

Evidently Mr. Breare is a man of sense. That one last phrase would be worth more to aspiring singers, if they would only read, mark, learn and inwardly digest it, than many a thick and hefty technical work. One sees it all too often when these young singers make their debut in the concert hall. They neither have human sentiment and sympathy, nor have they any idea that they need it. They obviously do not realize the sentiment and human sympathy that went into the making of the songs they sing. To them the work is obviously nothing more than a mechanical problem: to utter certain sounds at a certain pitch in a certain rhythm with a certain degree of loudness or softness.

In a second foreword, this one not "personal," Mr. Breare enlarges upon this idea, endeavoring to put into technical language the mechanical results of the vocal expression of sentiment and sympathy. And in the chapters, or, rather, series of short and illuminating paragraphs, that follow, Mr. Breare carries out the same plan of treating the technic of song from the emotional side. He constantly keeps the mind of the student upon the need of expressing emotion with the voice. (The reviewer is told that the success of Leopold Auer lies in the fact that he continually impresses upon his pupils, in all exercises playing as well as in the playing of "pieces," the necessity of constantly varying nuance, not only dynamic control but also the imperative need of continual dynamic variety. This seems to be something like what Mr. Breare recommends.)

Mr. Breare says: "The term 'emotional' should not be restricted, in the minds of singers, to dramatic ebullition; but includes every condition of inward feeling which human thought embraces." And he goes on to say that "Every phase of temperament demands its own characteristic breath treatment." Again: "It is a well-known fact to experienced teachers that the tongue cannot be trained consciously; it will do its work faithfully under the influence of genuine emotion, but every teacher of experience also knows that the moment one calls in consciousness the tongue plays all kinds of tricks with one. It is the same with the throat—a very dangerous thing to awaken consciousness to the fact that humanity has a throat."

It is impossible to give an outline of this book, much as the reviewer would like to do so, because the book is, apparently, merely a collection of brief reports upon experiences of a teaching career, each report so short and so full of "punch" that to make an outline of the book for review purposes would result in simply quoting the whole book. The author gets as far as possible away from technical terms, using similes as illustrations of his various meanings. In other words, he has tried to persuade the student to do certain things with the vocal apparatus without causing him to become conscious of tongue, palate, etc.

One other sentence must be quoted: "Every singer should have his or her voice built on his or her own language. Foreign tongues may be developed after the voice is built."

(Paul A. Schmitt, Minneapolis)

Outlines for Training Piano Teachers

By Carolyn Bowen, Normal Teacher at MacPhail School, Minneapolis

Coming from the source it does, this book must be assumed to be authoritative in the highest degree. It is a book intended to teach teachers how to teach children of all ages, from the tiniest tots to beginners of more advanced years, both in private lessons and in class work. The means and devices for bringing facts home to the children are extremely ingenious, and, as all of them have been thoroughly tried out and found worthy, they will be found useful.

(E. P. Dutton, New York; J. M. Dent & Sons, Ltd., London and Toronto)

A Dictionary of Modern Music and Musicians

This is a volume of 544 large size pages, nicely bound, alphabetically arranged, containing biographical sketches of modern musicians and articles on matter of modern interest, such as the one on Harmony, in which quotations are made from works as modern as Schoenberg, Stravinsky, etc. It seems rather extraordinary in this book to find Berlioz, Franck, and other composers whose name are found in any musical encyclopedia, and such titles as, for instance, Lure, an ancient Scandinavian instrument. However, this is not a blemish, but an obvious extension to the scope of the work. The work is especially to be commended for the fact that the place and date of birth and death of each musician is given at the head of the article devoted to his career. A fine book!

Music

(Carl Fischer, Inc., New York)

Moto Perpetuo

By Boris W. Gilman

Cree War Dance

By Fred Cardin

Turkey in the Straw

By Juan Manen

The Moto Perpetuo is a difficult staccato exercise and at the same time an interesting musical composition. It will be found useful to advanced students, and the cumulative emotional effect as a concert number could be depended upon to arouse interest and enthusiasm in the audience.

The Cree War Dance is made out of an Indian melody recorded by Thurlow Lieurance. It is an interesting and picturesque piece of musical construction well conceived and arranged for the violin. The violin part is rather difficult with a good many double stops, harmonics and left hand pizzicatos. This composition should interest concert violinists.

Manen's Turkey in the Straw, called Morceau sur un theme americain, will bring to mind Guion's arrangement for piano of the same number. It is an excellent arrange-

ment as is to be expected from so eminent a master as Manen, and it is also decidedly difficult for the violin, with octaves and double stops in great profusion. Presumably this will be considered an addition to the folk song literature of America.

(Composers' Music Corporation, New York)

Do I Love Thee; Egypt (Songs)

By Zoel Parenteau

Deep in the Forest (Song)

By Nino Marcelli

The first of these is a brilliant little work in two verses with a delightfully made accompaniment requiring the services of an accompanist of the best. The music is modern and the entire conception and execution masterly. Egypt, the second of these songs, shows the same skill of treatment and a striking originality as well. It is a fine song.

Deep in the Forest, to a prose text after the Italian, is a curiously effective piece of modern landscape painting after the veiled, esoteric, mystic pattern. A beautiful work, and it is a pity that occasionally misplaced word accents somewhat mar its perfection.

(J. Fischer & Bro., New York)

Six Brahms Waltzes

Transcribed for two pianos by Guy Maier

Bach Sicilienne

Transcribed for two pianos by Guy Maier

Comment quite unnecessary. Everybody knows Guy Maier's ability as a two-pianist—to coin a useful term—and these transcriptions are in accord with it. Also, everybody knows Brahms and Bach, so what more is there to be said?

(John Church Co., New York)

Scherzo Fantastique (Piano)

By Charles Gilbert Spross

Recital Etudes (Piano)

By Frances Terry

Spross is always interesting and his music so well made that it is attractive and effective. This latest work from his prolific pen is a difficult piano composition which will serve either as a study for advanced students or as a concert number. The melodies are pleasing and the whole piece characterized by brilliant force and powerful—occasionally thunderous—emotion. The piece is a credit to American composition as well as to the house of John Church Co.

The Terry pieces are excellent studies for advanced players. They are a little too obviously studies to be considered concert works, but are effective. The piano technic is splendidly treated, and each study takes up a special feature of piano playing, and the pieces are so interesting, musically speaking, that students will prefer them to the aridities which too often constitute the approach to Chopin.

(Fine Arts Importing Corp., New York; Max Eschig & Company, Paris)

Romance (Piano)

By Germaine Tailleferre

Germaine Tailleferre has been much talked of and greatly lauded as a composer, and it comes as a surprise to receive a piece from her pen which is quite ordinary and commonplace. The theme of it is such as might have been written by any composer of the days of Mendelssohn or earlier, and in spite of a good deal of modulation there is very little richness in harmony. The development is skilful, but the piece lacks in any special charm.

Les Goelands, Berceuse for Piano

By Adolphe Mahieux

This simple little piece should be called particularly to the attention of teachers, it being an excellent study for the playing of various keys. Starting in the key of seven sharps, it modulates to four sharps, five flats, one flat and back to the key of the beginning. The music is graceful and attractive and offers examples of left-hand arpeggio and interesting fingering problems for the right hand.

(Chappell-Harms, Inc., New York)

Winter Wakeneth All My Care (Song)

By Evelyn Sharpe

A very pleasant song. The words are "slightly modernized" by Rodney Bennett from a thirteenth century lyric and the simple music is kept in archaic style and to appropriate harmonies.

A Retreat (Song)

By Raymond Loughborough

This is one of the "I know" school of ballads and in this particular case it is a cottage on a purple moor that the singer knows. Tuneful if unoriginal.

Cavalier (Song)

By Vivian Hickey

A ripping march song for a man. John Masefield's words are set to a vigorous tune, especially good for baritone.

Yet Awhile (Song)

By Ivor Richards

Good type of sentimental song, particularly for the singer who fancies himself in a pianissimo ending.

Home, Dear, Home

By Raymond Loughborough

This belongs to the common or garden variety of ballads, but is notable for one thing, a most accommodating composer. At the close the direction to the singer is "p" or "f"

optional." As the Irishman said, you pays your money and you takes your choice.

(G. Schirmer, Inc., New York)

Heigh-ho! What a Day! and Beloved (Songs)

By Franklin Riker

Two very attractive songs. Mr. Riker himself is a singer and so writes with a knowledge of what the voice can do and, better, of what it cannot do. The first is a bright, jolly, graceful tune, especially effective for light soprano or lyric tenor. With its chromatic passages on the syllable "ah," it calls for decided ability in vocalizing. Beloved is a song of deep feeling, a fine lyric of love, and thoroughly grateful for the singer.

Refuge (Song)

By John Tasker Howard

A simple, straightforward song, well written for the voice and with an effective climax that would be particularly good for tenor.

Noël (Piano)

By H. Balfour Gardiner

The old carol, Good King Wenceslas, is preceded in this work by a pastorelle in the usual pastorelle style.

Chanson of the Bells of Oseney (Song)

By Alice Barnett

This is a song well made, musically, and ingenious from the standpoint of rhythm and harmony; but the lovely poem has not inspired the composer to any particular warmth of expression.

My Love in Her Attire (Song)

By Frederick Ayres

The composer has very ingeniously created a quaint and archaic atmosphere for this dainty little poem in old style.

Break o' Day, To the Moon, What Love Is, When de Sun's a-Goin' Down (Four Songs)

By Carl Vent

Four pleasant songs. Break o' Day is a bright, brisk number, particularly good for high voice, with a stirring, effective climax. To the Moon is a quiet atmospheric study. What Love Is, perhaps the most original of the set, is a warmly lyric song; and When de Sun's a-Goin' Down, a little darky number with effective crooning at the end.

(Elkin & Co., London)

Two Left Hand Studies for Piano

By Eric Mareo

These studies are quite simple—about third grade. They are short and effective and will be appreciated by teachers.

(Hinds, Hayden & Eldredge, New York)

Sunset (Song)

By Horace Clark

A melodious number, especially to be recommended for a tenor whose upper register is good. A sure applause maker.

Two Concerts in One Day for Thomas

John Charles Thomas, baritone, who opened his season the middle of November, has already sung twenty-one concerts. During the week of December 1 he sang five concerts, and the week of December 7 six concerts. On December 16 he was heard at the Ritz-Carlton Musical, New York City, in the afternoon, and in the evening with the New York Mozart Society. Mr. Thomas left immediately

HOW THEY LOOKED THEN—



HENRY HADLEY,

associate conductor of the New York Philharmonic Orchestra, was, it will be seen, decidedly personable even at the tender age of three and a half years, when this picture was taken. Our women readers will be interested in the embroidery visible—sumach red—on white. (A. N. Hardy photo, Boston.)

after the concert for Cleveland, Ohio, where he sang with the Symphony Orchestra on December 18 and 20. December 26 he will sing at the Plaza Morning Musicales, New York, and on December 30 at Carnegie Hall with the Schola Cantorum in Charbrier's opera *Friseis*.

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GOTHAM GOSSIP

HELENE ROMANOFF'S INFORMAL VOCAL RECITAL

Ten numbers made up the program sung by pupils of Helene Romanoff at her first informal recital, in the Tarassoff studios, November 30. She gave a brief talk, saying that this showed the result of two seasons' work in co-operation with the eminent Tarassoff Dancing Studio, for many of the singers were from that studio. "I wanted to show how these dancing girls can sing," said Mme. Romanoff, and this was well demonstrated. Joyce White displayed a good tone, of dramatic quality, and will soon be a star in musical comedy. Cecile Bronson, only sixteen years old, sings amazingly well, with lightness and unusual coloratura range. Elaine Letore, of whom Queen Mary is godmother, did marvelous work in songs by Weckerlin and Gershwin; hers is a big voice of brilliant tones. Jeanette Stone (dancer in Mme. Pompadour), has a lovely voice with expressive tones, combined with sweet appearance. Myrtle Imel has considerable technique and pleased especially in Gounod's Ave Maria. Others on the program were Dorothy Talor, Mary Spiler, Lillian White, Marjorie Swinhart and Clara Small.

JOSEPH DAVIES SINGS FOR WOMEN'S WELSH CLUB

Mrs. J. W. Parson Price was chairman of the concert committee of the December 8 affair given in the Astor Gallery under the auspices of the Women's Welsh Club of America. Mrs. William R. Hughes, president. Joseph Davies, baritone, appeared twice, in arias and songs by Handel, Burleigh, Finden and Densmore. His robust voice was so much liked that he had to add encores after each appearance, these songs being The Blind Ploughman and Huhn's Invictus; in the last-named he created such effect that applause broke in before the finish of his sustained high tone. Katherine Platt Gunn, violinist, played artistically the Havennaise (Saint-Saens), and, with dainty effect, Hubay's Zephyr. Veni Warwick, mezzo-soprano, offered O Don Fatale, and also songs, showing a voice of unusual power, range and musical feeling. Edith Davies Jones, harpist, gave pleasure by her performance of works by Ap Thomas and Richards; accompaniments were played by John Cushing and Mr. Riesberg. A large and enthusiastic audience warmly applauded everything, again demonstrating that the Welsh are true music lovers and audibly testify to it when they hear a first-rate performance.

WIEDERMANN AND HOK CONCERT IN BROOKLYN

Frederick Wiedermann, organist, and Anton Hok, tenor, both of whom recently gave a joint recital in the Wanamaker Auditorium, were the artists at the December 10 concert given at Greene Avenue Baptist Church, Brooklyn, one of a series of such concerts. Artists of the past were Edwin Grasse, Os-ke-non-ton, Carl Tollefsen and Mrs. Tollefsen and others. Mr. Wiedermann played Reger's fantasy on The Reformation Hymn most effectively, later on appearing in three short pieces by Bossi, and adding a Christmas pastorella, all of which were much applauded. Tenor Hok made a fine effect with Open the Gates of the Temple (Knapp), singing a high B for the final note. Biblical songs (Dvorak) and Czech-Slovak melodies (sung in Bohemian) also showed his versatility. The organist of the church (Mr. Riesberg) played two character pieces, Evening Hymn (with chimes) by Marsh, and Big Indian Chief by Orth, and closed the program with appropriate Christmas pieces. A large audience attended.

UNIVERSITY HEIGHTS CHORAL CLUB SINGS

The University Heights Choral Club, Willard Sektberg, conductor, gave its first concert of this season on December 9. Two American composers, Claude Warford and Deems Taylor, were featured on this program. The Highwayman (Taylor) was sung by the club with Raymond Otto as baritone soloist. Mr. Warford was at the piano for a group of his songs, which were sung by Albert Barber, tenor, one of Mr. Warford's pupils. Mr. Sektberg led the club in a group of Lieder and a group of Christmas carols. The assisting soloist was Genevieve Hugel Lewis, cellist, who presented two groups of solos. Betty Schuelein accompanied for the club.

N. A. O. EXECUTIVE COMMITTEE MEETS

The December 8 meeting of the executive committee of the National Association of Organists, T. Tertius Noble, president, was attended by the latter; Reginald L. McAll, chairman; Mrs. Keator, and Messrs. Nevins, Doane, Ambrose, Stanley, Fry (Philadelphia), Priest and Riesberg. Chairman McAll gave the gist of a conference with Dr. Russell anent the proposed organ and orchestra concert. It was voted to continue headquarters at the Musicians' Club, Chickering Hall, until October 1. Activity in Cleveland, Ohio, in connection with the coming August convention was reported, leading hotels already making overtures. The treasurer reported \$972 on hand, all bills paid, and \$130 still due from advertising. The meeting was adjourned to January 12, 1925.

ALICE IVES JONES' VIOLIN RECITAL

At the Lenox Theater, December 10, Alice Ives Jones, pupil of Edwin Grasse, gave a violin recital, assisted by Evalyn Crawford, pianist, and Marietta Bitter, harpist. She played Grasse's sonata for piano and violin, op. 14; the Scotch Fantasia (Bruch), and shorter pieces by Mendelssohn, Brahms, Korsakoff, Gluck, and Tartini, the last three in the Kreisler transcriptions. Miss Jones is an earnest student, and gave a good account of herself in these varied works.

RAYMOND NOLD'S CHORAL CHURCH MUSIC

A solemn high mass at the Church of St. Mary the Virgin was held December 8 commemorating the fifty-sixth anniversary of this church, where Raymond Nold is conductor of the music. Haydn's Mass in D and Hummel's Alma Virgo were performed by the choral body, and orchestral works by Lalo and Bach began and ended the program. Soloists of the occasion were Vera Murray Covert, soprano; Dorothy Whittle, contralto; Thomas S. Williams, tenor; Edward Bromberg, bass; Elsa Fischer, Isabel Rausch, violinists, and George W. Westerfield, F. A. G. O., organist.

ORLANDO'S ORCHESTRA PLAYS FOR GOULASH ROW

Nicholas Orlando lost an election bet, and by the terms of the wager he and his eight jazzers, attired in evening

dress, appeared in a courtyard of Houston street at noon, performing Yiddish, Italian, German and American music. Pennies were showered on them, and cornetist Jack Axelrod picked up every one of them, moving on to 258 Houston street, where women and children came out to dance on the streets. The Finkelsteins, Hansens, O'Briens and Skofowskis were all present and enjoyed the occasion. The Evening World pictured this scene, showing that Orlando appreciates the value of publicity.

HELENE HERMAN IS AN EXCELLENT SOPRANO

Helene Herman demonstrated that she is a highly intelligent singer, with a clear and pure soprano voice, when she sang recently, at a private hearing, Scott's Consider the Lilies. She is also expressive and enunciates clearly. Grace L. Stellner, her teacher, has reason to be proud of her.

AMERICAN GUILD OF ORGANISTS GIVES TWO SERVICES

December 9, in St. Andrew's P. E. Church, Fifth avenue and 127th street, and December 12, in the Church of St. John the Evangelist, Eleventh street and Waverly place, programs of American music were given under the auspices of the American Guild of Organists. William A. Goldsworthy and Ernest Graham conducted, assisted by Philip James and Walter C. Gale at the organ; an address was given by H. V. Milligan, and there was an entry processional by officers and academic members, wearing the official A. G. O. gowns.

DECEMBER MUSIC AT THE BRICK CHURCH

Handel's Messiah (Christmas section) was sung by the Brick Church Choir under the direction of Dr. Clarence Dickinson, organist and choirmaster, at the special musical service on Sunday afternoon, December 14; soloists were Inez Barbour, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frank Croxton, bass.

A MUSIC STUDENTS' LEAGUE AFFAIR

The distinguished actress, Pilar Morin, and her artist-pupils, Ethel Fox and Alma Dormagen, gave an opera rehearsal at Chickering Hall, under the auspices of the Musicians' Club and the Music Students' League, on December 2. Miss Fox displayed a lovely voice and genuine dramatic ability in scenes from Faust and La Boheme. Miss Dormagen's Tosca was a real treat; both her acting and singing were of a high order. "They will make splendid material for the Metropolitan Opera House," said Mr. Segal, technical director of the Metropolitan Opera House, who was present, together with his sister, Mrs. Julian Edwards. Pilar Morin gave the humorous First Meeting Between Adam and Eve. Miss Grasselli accompanied and prompted the artists. The beautiful hall was completely filled with an appreciative audience.

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Irene Jacobi and Louis Persinger in Sonata Recital—Large Audience Enjoys Hertz' "Pop" Program—Felix Salmond With Chamber Music Society—Two Novelties at Third Pair of Symphony Concerts—Notes of Interest

San Francisco, Cal., December 1.—The first piano recital of this season by a visiting artist was given by Moriz Rosenthal on November 17, under the management of the Elwyn Concert Bureau. His audience consisted principally of our foremost artist and piano students. Mr. Rosenthal, sensing the calibre of his auditors, appeared doubly inspired to give of his best, which is an artistry of the greatest attainment. The initial number was Mozart's sonata in A major, exquisitely executed. Mr. Rosenthal then gave a group of Chopin which included eight preludes. His readings were a fine combination of head and heart. A dazzling exhibition of powerful dynamics and pyrotechnics was in his performance of Liszt's Hungarian rhapsody No. 2. It seemed as though the piano, through the magic of Mr. Rosenthal's touch, had suddenly taken on orchestral dimensions. The audience was aroused to a state of intense excitement. Eight encores were demanded of Mr. Rosenthal at the culmination of this lengthy and taxing program.

JACOBI-PERSINGER SONATA RECITAL

A recital of unusual interest took place at the Fairmont Hotel on November 20, when Irene Jacobi, pianist, and Louis Persinger, violinist, collaborated in a sonata recital. Mrs. Jacobi is the wife of Frederick Jacobi, the American composer whose new string quartet and first symphony were recently performed here. Although the pianist has a reputation of distinction in the East, this was the first opportunity she afforded us of enjoying her talent. Louis Persinger was also the recipient of a hearty reception, for not only does his musicianship rank him among our foremost violinists but his long association with the San Francisco Symphony Orchestra and Chamber Music Society of San Francisco has made him a prominent figure in our musical life. The well contrasted program given by Mrs. Jacobi and Mr. Persinger represented the sonata in D minor, op. 108 (Johannes Brahms); sonata in C major (No. 8), K. No. 296 (Mozart); sonata in E flat major, op. 18 (Richard Strauss). Their readings held authority, power of eloquence and excellent in the art of ensemble playing.

LARGE AUDIENCE ENJOYS HERTZ' "POP" PROGRAM

The second popular concert given in the Curran Theater by the San Francisco Symphony Orchestra drew a large and enthusiastic audience. Mr. Hertz selected a program embracing works of a light vein which had great musical appeal. The audience seemed to revel in the music, evidencing its enjoyment in storms of applause. The program began with Massenet's overture to Phedre followed by the ballet suite from Delibes' Coppelia. These were played with fine feeling on the part of the conductor and his men, with delicate nuances and scintillating effects. A work which always finds favor with the "Pop" audiences is Saint-Saëns' prelude to the Deluge, in which Louis Persinger's violin sang eloquently. The remaining numbers were Smetana's symphonic poem, The Moldau; Liszt's Love Dream and the overture to La Gazza Ladra by Rossini, the latter performed with virility and in brilliant style.

SALMOND WITH CHAMBER MUSIC SOCIETY

The second concert of The Chamber Music Society of San Francisco, given in Scottish Rite Hall, November 25, was notable for two reasons: Firstly, because it afforded us the pleasure of hearing Felix Salmond, the English cellist, who, as guest artist of the organization, appeared in this city for the first time; secondly, because Frank Bridge's sextet for strings, a composition entirely new here, was heard, in the interpretation of which Mr. Salmond and Lajos Fenster, violinist, cooperated with Messrs. Persinger, Ford, Firestone and Ferner. The sextet itself is musically interesting, idiomatic in its effective treatment of the instruments and saturated with pleasing harmonies. With Ellen Edwards at the piano, Mr. Salmond gave an admirable reading of the Brahms F major sonata. He disclosed a rich, smooth tone, facile technical equipment and an

authoritative insight in disclosing the mood of a composition.

The Chamber Music Society played Borodine's second string quartet. The interpretation of the work extended not only to technical accord but to delicate nuances of dynamics and spirited rhythms.

TWO NOVELTIES AT THIRD PAIR OF SYMPHONY CONCERTS

The San Francisco Symphony Orchestra played the third pair of symphony concerts in the Curran Theater on the afternoons of November 28 and 30, under the direction of Alfred Hertz. The symphony of the day was Brahms' second, in D major. Mr. Hertz lavished upon it all his musicianship and interpretative skill, stirring his audience with the emotional poignancy of his reading. Although Mr. Hertz adhered closely to tradition in his reading of this score, he nevertheless infused it with enough of his own personality to give it additional lustre. The orchestra bent absolutely to his ideas, the playing being on the same exalted plane as the conducting. The novelty of the program was Oriental Impressions, for the performance of which Mr. Hertz turned his baton over to the composer, Henry Eichheim. The work is of the ultra modern school, decidedly original in its thematic treatment and abounding in rich colorings characteristic of the East. Another novelty heard here for the first time was Tchaikowsky's Fantasia, Francesca Da Rimini, which closed the program.

NOTES

May Mukle, English cellist; Lajos Fenster, violinist, and Elizabeth Alexander, pianist, were heard in a chamber music program on the fortnightly series of modern music which Ida G. Scott is giving at the St. Francis Hotel. Ireland, Schmitt, Goossens and Pienne were the composers whose works were represented.

Rena Lazelle, head of the vocal department at the San Francisco Conservatory of Music, is giving a series of four vocal round tables with lectures at the conservatory, the first, November 17, the subject being the Vocal Instrument.

The San Francisco Conservatory of Music gave a recital on the evening of November 24, at the Fairmont Hotel.

Ilma Jones Clark, soprano, with Pearl Brandt at the piano, gave a recital at the studio of Mrs. Carroll Nicholson in Piedmont.

Josephine Crewe Aylwin's modern suite for piano was played by Blanche Ashley before the Etude Club of Berkeley and created an excellent impression.

Elsie Ingham introduced a number of her vocal pupils at a skillfully interpreted recital at her studio. Gladys Boys, associated with Miss Ingham, presided at the piano.

Stella R. Vought, soprano, assisted by Lincoln S. Batchelder, pianist-accompanist, gave a musical program at the First Congregational Church "family gathering." An interesting program was well rendered.

Several piano pupils of Ramona A. Leonard were heard in recital recently, playing a well chosen program in a creditable manner.

Emilie Lancel, mezzo-soprano, and Walter Frank Wenzel, pianist-accompanist, of this city, have just returned from a concert tour which took them through the interior of the state. Both artists enjoyed well merited success.

Harriette Murton, coloratura soprano and pupil of Pearl H. Whitcomb, has been attracting attention in the various cities of California, where she has been appearing as co-artist with Kajetan Attil, solo harpist of the San Francisco Symphony Orchestra. A lovely, natural voice, carefully and well schooled, have been the general comments of the press.

The Pacific Musical Society held its second concert of November on the evening of November 28, at the Fairmont Hotel, when the program provided for the members and their guests was delivered by Emilie Lancel, mezzo-soprano, and Charles Hart, pianist.

The regular monthly meeting of The San Francisco Music Teachers' Association was held in the studio of Frank Carroll Giffen on November 24. An interesting program was interpreted, after the customary business discussions, by Elsa Naess, Norwegian pianist.

Elwin A. Calberg, who has just returned from a several months' sojourn in Europe, where he did considerable studying with well known masters, gave a piano recital at the Twentieth Century Clubhouse in Berkeley. Many of Mr. Calberg's friends and admirers crossed the bay for the occasion, as this was his first recital since his return.

C. H. A.

LONG BEACH, CAL.

Long Beach, Cal., December 1.—Ah Ha, a musical comedy, opened the new Ebell Club House on the evening of Novem-

ber 14, with Leslie Gaze and Fay Allen. The twelve piece orchestra, Eva Anderson leader, furnished the musical setting.

Sylvain Noack, concertmaster and assistant conductor of the Los Angeles Philharmonic Orchestra which appeared here on the evening of November 10, was solo artist. Andre Maquarre, solo flutist, was another artist having an important role in the concert. Mr. Noack's rendition of the violin obligato op. 45, prelude to Le Deluge, Saint-Saëns, was an outstanding event. Other numbers on the program were the overture to Der Freischütz; Le Coq d'Or; Overture Solennelle; The Year 1812, and Les Preludes, Liszt.

Kitty Richards Foote, manager, presented at the new Ebell Club House Auditorium on the evening of November 11, Ada Potter Wiseman, soprano, and Kaethe Pieczonka, cellist, with a group of local assisting artists in concert.

Under the auspices of the Woman's Guild of St. Luke's Church, Florence Van Dyke, soprano, was presented in recital at the Hotel Virginia on the evening of November 24. August H. Neumann, flautist, and Camilla W. Austin, accompanist, complemented Mrs. Van Dyke's singing.

An appreciative audience greeted the Argentinean Orchestra on the evening of November 29 at the Municipal Auditorium. Emilia Leovalli's rendition of popular Spanish ballads was warmly received. Juanito Pacheco, flautist, and Salvador Nuno, accompanist, were pleasing in their work.

M. T. H.

ATLANTA CAPACITY AUDIENCE ENTHUSED BY ALBERT SPALDING

De Pachmann Much Enjoyed—Fine Arts and Music Clubs Active—Notes

Atlanta, Ga., December 1.—Since the last report of musical activities in Atlanta, Albert Spalding has played to an enthusiastic and capacity audience at the Atlanta Woman's Club Auditorium, under the auspices of the Atlanta Music Club. The program presented here was typically Spalding in its content and played in the scholarly manner characteristic of this artist.

DE PACHMANN ENTHUSIASTICALLY RECEIVED

Vladimir de Pachmann appeared at the Auditorium on November 14 as the first number of the Artist Series presented by the Southern Musical Bureau. This was a highly successful concert artistically, and the artist was enthusiastically received by a representative audience of musicians and music lovers.

FINE ARTS CLUB

The Fine Arts Club of Atlanta presented two programs this fall, the first being by the Belgian cellist, Daisy Jean, whose musical versatility and personal charm immediately won her audience.

The second meeting was devoted to a reader of ability whose interpretation of modern verse was a delight, Katherine Tift Jones, a native Georgian but a resident of New York. She was happily assisted by Georgia Price, who gave harp solos and accompaniments.

ATLANTA MUSIC CLUB

The morning meetings of the Atlanta Music Club have been characterized by larger audiences and the programs have been particularly interesting this fall. Those taking part on these programs have been Laurence Everhart, Madeline Keipp, Ethel Beyer, Mrs. Philip Ensign, Mrs. Charles Chalmers, Alex Keese, J. Gosca and Mrs. DeLos Hill.

On the evening of December 1, Hugh Hodgson gave a piano recital under the auspices of this club at the Atlanta Woman's Club Auditorium, which attracted a large and discriminating audience. Mr. Hodgson repeated, on this occasion, the success of his appearance earlier in the season with the Atlanta Symphony Orchestra.

NOTES

Several local churches have given special song services, among them being the choir of the Ponce de Leon Avenue Baptist Church and that of St. Philip's Cathedral.

C. W. Dieckman is the director of the Baptist Church Choir, with a quartet composed of Mrs. S. B. Johnson, Mrs. James H. Whitten, A. W. Browning and H. R. Bates.

Grace Chalmers Thomson, choir master of St. Philip's Cathedral, gave an organ recital at All Saint's Church, assisted by Jessie Fleming Sizoo. Miss Thomson proved an organist of ability and presented a program ranging from Bach to the modern school of organ composition. Mrs. Sizoo sang with taste and intelligence in a voice of lovely quality.

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TOLEDO EURYDICE CLUB OFFERS SPLENDID SYMPHONY CONCERT

Wanda Landowska Presented by Piano Teachers' Association
 —Other News

Toledo, Ohio, December 1.—The Eurydice Club, Toledo's chorus of women's voices, for the first concert of its thirty-fourth season presented the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, on the evening of November 17 at the Coliseum. The orchestral program included the overture to Ruy Blas, Mendelssohn; sixth symphony, Pathétique, Tchaikowsky, and Polovtsian Dances from Prince Igor, Borodin.

A cantata, Song of the Norns, Hoffman, for female voices and orchestra, was conducted by Mrs. Otto Sand, director of the club, with Norma Schelling Emmert, contralto, as soloist.

Officers of the club are, president, Mrs. W. W. Chalmers; first vice-president, Mrs. F. W. Thomas; second vice-president, Mrs. E. B. Hartman; third vice-president, Mrs. Frank Kennison; corresponding secretary, Mrs. Clifford Swartzbaugh; recording secretary, Vera Perkins; assistant recording secretary, Mrs. R. E. Tallman; treasurer, Sue Sterling Love; assistant treasurer, Mrs. Frank I. Green; and librarian, Mrs. Charles S. Johnson.

WANDA LANDOWSKA IN RECITAL

Wanda Landowska, harpsichordist and pianist, was presented in recital by the Piano Teachers' Association as the first event in its concert course on November 20, at the Scott Auditorium. Mme. Landowska aroused great enthusiasm with the artistry of her playing. The officers of the association are Ruth L. Brand, president; Mrs. George Lane, Jr., vice-president; Lina C. Keith, secretary; Mrs. Gwyneth F. Redman, treasurer; Edna Werdehoff, ticket chairman; Charles S. Johnson and Eva Clement, directors.

NOTES

The Zonta Club, for the second event in its concert course, presented the Marmesins in their drama dances on the evening of November 21 at the Rivoli Theater, under the local management of Grace E. Denton. The Marmesins—Miriam, Irene and Phyllis—were assisted by a musical ensemble including Carroll Hollister, piano; Philip Morrell, violin; Julian Kahn, cello, and Lamar Stringfield, flute. An audience of nearly 3,000 was present and was delighted with the originality and charm of the program.

The first of a series of three chamber music concerts by the Nold Trio and the newly organized Toledo String Quartet was given on the evening of November 28 in the J. W. Greene Auditorium. This concert was the culmination of eleven years of pioneer work by the Nold Trio—Helen Johnston-Nold, violin; Marjorie Johnston, cello; Franklin Nold, piano—in the interest and development of chamber music in Toledo. The program included the Smetana trio; Londonderry Air by Kreisler; and Menuet by Haydn. The Toledo String Quartet, composed of first violin and cello from the Nold Trio, Florence Fisher, second violin, and Mathilde Burns, viola, played an andante movement by Dittendorf; Irish Reel by Pochon; Lullaby by Skilton. Concluding the program the string quartet, with Mr. Nold at the piano, played Dvorak's Quintet in A major.

Joseph Saindon's operatic lecture-recital was given in the J. W. Greene Auditorium on November 20. The subject was Gounod's Faust and Mr. Saindon was assisted by Lenna Jennings Leibius as Marguerite; Wellington F. Butler as Faust; Arthur Hazeldine as Valentine; and Jules J. Blair as Mephistopheles. The occasion marked the debut of Lenna Jennings Leibius, soprano, who has studied two years with Mr. Saindon in preparation for an operatic career.

Floyd M. Baxter, Toledo tenor, gave his annual song recital in the J. W. Greene Auditorium on the afternoon of November 23. The program included numbers from Handel, Schubert, Schumann, Rubinstein, Gounod and modern composers. Mr. Baxter, besides being an accomplished vocalist, is a pianist of skill and played his own accompaniments throughout the program.

A concert by the United States Marine Band was given on the afternoon of November 16 at the Coliseum, under the auspices of the Lions Club, for the benefit of the Girl Scout fund. The same concert was repeated on Sunday evening.

The Monday Musicales offered a program under the direction of Maud Ellis Lackens on the afternoon of November 21 in the J. W. Greene Auditorium. This included piano numbers by Georgianna Potts; violin numbers by Florence Fisher, and vocal numbers by Mary Adela Kreitzer, Mrs. Frederick M. Fuller and Helen Masters Morris. A duet was given by Florence Fisher, violin, and Mathilde Burns, viola. Mrs. John Gillet, Lenna Jennings Leibius and Mrs. Walter Rideout were the accompanists. Preceding the program Mrs. Arthur Tracy gave a paper on early opera and oratorio music.

The Junior Monday Musicales gave a program of music at its regular meeting on November 2. This included a paper on German music by Ruth Ingersoll, piano numbers by Tobea Hoffman, Alma Franke and Marana Baker, and violin numbers by Jeanne Reed.

Dorothy Allen, pianist, and Dorothy Bracken, violinist, students of the Oberlin Conservatory of Music, gave a recital in the Washington Congregational Church on the evening of November 18. F. G.

Many Events at the Cornish School

Events of the present month at the Cornish School, Seattle, have included the presentation of the play after Dicken's Cricket on the Hearth, December 5, 6, 13, 19 and 20. There was an organ recital at the Swedish Baptist Church by Walter Nash on December 9, and, on December 11, Eugene Field Masser was heard in piano recital. The pupils of Mrs. S. Y. Peabody appeared in recital on December 15; Louis Drentwett, blind pianist, gave a recital on December 18, and on December 22 Sylvia Tell and the Cornish Dancers gave a special recital.

La Forge-Berumen Studio Activities

On Wednesday evening, December 3, Frank La Forge appeared in concert with Frances Alda, soprano of the Metropolitan Opera Company, in the Academy of Music before the Philadelphia Forum. The Philadelphia Evening Public Ledger of December 4 carries the following: "Mr. La Forge, as usual, gave an astounding exhibition of the difficult art of accompanying, his work being artistic to the last degree and in perfect sympathy with the singer, emo-

tionally as well as in wonderful beauty of tone. As is his custom, he played all the accompaniments from memory. In his solo numbers he played the Romance of Schumann, a Romance of his own composition, a delightful work for piano, and the Liebestraum of Liszt.

On December 6 the following artist pupils of the La Forge-Berumen Studios appeared in recital in conjunction with the Duo-Art Piano at the Fordham Branch of the Aeolian Company: Frances Fattmann, Grace Houseal, Edna Bachman, sopranos; Myrtle Alcorn, accompanist; Bobby Greenberg, Wanda Alexander and Marjorie Peters, pianists.

Music Is Greater Than Artist, Says Kindler

That music is greater than the artist who performs it is the opinion of Hans Kindler, who has a reputation as a musical scholar as well as a virtuoso. "Musically, this is truly the age of the virtuoso (Mr. Kindler is quoted as saying). Interest in music is as general and as lively as it ever was at any time in the world's history. But it is in the performance of works rather than in the works themselves that the concert-going public is most interested. In other words, the public crowds the hall at the concert of So-and-So, the pianist, not to hear Beethoven played but to hear So-and-So play. There is a good deal of interest in performers, but programs, that is to say compositions, are neglected. So it is by no means entirely the fault of concert artists that many of them regard their music as simply a means to display their emotions and technic without much regard to the composer's intention. Nevertheless, I believe that the work to be played, if it is worth playing at all, ought to have the first consideration of the concert artist. I believe that a carefully thought-out and executed musical composition deserves the full effort of the performer in making it clear, no matter how great an artist he may be in his own right."

Choral Art Society in Fourth Season

The Choral Art Society of Philadelphia is now in its fourth season under the musical direction of H. Alexander Matthews, Mus. Doc. April 2, 1925, is the date of the next concert, for which Mr. Matthews has prepared an interesting program, which contains many new compositions to be given for the first time in this country. In addition to the musical director, the officers of the Choral Art Society are as follows: Frederick Anné, president; Charles J. R. Sproule, vice-president; E. S. Pierce, secretary; William S. Pickard, treasurer; Russell M. Buckley, librarian; Helen Boothroyd Buckley, accompanist; Paul M. Hesser, Jr., Marguerite C. Barr and Margaret McK. Schmidt, governors; J. Edward Smith, Jr., W. Wharton Weir and Emma F. Rihl, membership committee.

Program of Gertrude Ross Works

Gertrude Ross, pianist and composer, gave a program of her vocal compositions at the twenty-seventh annual convention of the Texas Federation of Women's Clubs, held at Amarillo, Texas, November 12. She was assisted by Elizabeth S. Worzell, soprano, who sang Dawn in the Desert and Work! A quartet for women's voices by the same writer, entitled Peace, was beautifully sung by Mrs. Arthur Worzell, Mrs. Clyde Spencer, Mrs. Edwin Hill and Mrs. C. F. Smith. Mrs. Ross was at the piano.

Edwin Swain Reengaged

Edwin Swain, baritone, recently gave a recital at Carlisle, Pa., and was so well received that he was reengaged immediately for a return appearance this season.

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BIRMINGHAM ENJOYS CINCINNATI ORCHESTRA

Claire Dux Warmly Welcomed—Hofmann Accorded Tumultuous Applause—Allied Arts and Music Study Clubs Busy—Notes

Birmingham, Ala., December 9.—Claire Dux, soprano, appeared in concert at Phillips Auditorium on the evening of November 24, as the second offering of the Music Study Club's Artist Course. This delightful singer was as triumphant on this occasion as at her previous appearances here, her personal charm and artistry completely winning the large audience. She sang songs by Mozart, Gordiniano, Schubert, M. Reger and Strauss, and responded generously to encores. As a second group she sang an aria from the Pearl Fishers, and Serenade Francaise, by Leoncavallo. The final group was composed of songs in English. Seidler Winkler played admirable accompaniments.

HOFMANN PRESENTED BY MUSIC STUDY CLUB.

Josef Hofmann appeared in concert here for the first time on the evening of December 5, coming under the auspices of the Music Study Club. He was greeted by a brilliant assemblage that completely filled Phillips Auditorium, which sat in rapt attention to the remarkable performance of this artist. He was genial and friendly, and seemed to enjoy the tumultuous applause that followed every number, responding generously with encores. He was forced to repeat the Moment Musicale and Godowsky's transcription of the Albeniz Tango.

CINCINNATI SYMPHONY ORCHESTRA.

The Cincinnati Symphony Orchestra gave two performances here recently, appearing in the new Municipal Auditorium. The afternoon concert was made free to 5,000 children of school age through the generosity of twenty-five of Birmingham's business men. This was the greatest musical educational movement ever attempted in this city, and it was a pretentious undertaking to stimulate interest in symphony music.

That it was a wonderful success goes without saying, for the great auditorium was filled to capacity, not only by the school children but by adults, who paid liberally for the seats that were reserved for them, to hear the splendid orchestra.

The night performance was largely attended by a discriminating audience which gave tumultuous applause to the splendid readings of the distinguished conductor, Fritz Reiner. The Freischütz overture was the opening number; and the Cesar Franck Symphony in D minor was the climax of the program. Strauss' Tales from the Vienna Woods was well received.

The Birmingham Southern Glee Club sponsored the night performance, a percentage of the proceeds going toward defraying the expenses of the club's Rocky Mountain tour, which is planned for next summer.

It was through the indefatigable efforts of O. Gordon Erickson, manager of the Auditorium, that this orchestral concert was made possible for the children to hear, as it was he who interested the business men in the undertaking.

ALLIED ARTS CLUB MUSICALES.

The musicians' group of the Allied Arts Club has given two programs recently, the first at the residence of Mr. and Mrs. John J. Nyhoff, when Jane Stuart Merz, contralto, sang a program of beautiful songs with fine expression and tone quality. Ferdinand Dunkley accompanied.

On the evening of December 8, at the same residence, Mary Emma Pearson-Simmons gave a costume recital that proved fascinating. Beverly Hester accompanied, and rendered well two instrumental solos.

MUSIC STUDY CLUB MEETING.

The Birmingham Music Study Club held a charming morning meeting on December 4 in Cable Hall, when Alice Graham gave a talk on The Melodic Element in Music that won universal approval. Illustrative of this talk, Leon Cole, baritone, gave a beautiful rendition of the Negro spiritual, Deep River, besides other songs and ballads. Mrs. O. L. Stephenson, soprano, sang several numbers appealingly. A quartet rendered on two pianos, eight hands, Schubert's Unfinished Symphony. The performers were Mrs. E. T. Rice and Abigail Crawford at first piano; Mrs. Burr Nabers and Mrs. Fred L. Hume at second piano.

NOTES.

Paul de Launay, head of the De Launay School of Music and director of music in Howard College, gave a fine organ recital in the Southside Baptist Church in Lakeland, Fla., on the evening of December 2.

The Birmingham Conservatory of Music has organized an amateur symphony orchestra, under the leadership of Harry Schmidt who has been a member of prominent European orchestras, coming to this country about a year ago.

Pupils of Mrs. E. T. Rice were heard in recital at Cable Hall.

The Junior Music Study Club held the first of its memory contests at Cable Hall recently.

A. G.

Breton in New York Orchestral Debut

Ruth Breton's New York orchestral debut will take place on December 28, when she will be soloist with the Philharmonic Orchestra at Carnegie Hall, Henry Hadley conducting. Her concerto will be that of Glazounoff.

January Dates for Elizabeth Gutman

Elizabeth Gutman, well known for her unique programs of Russian and Jewish folk melodies, children's recitals in costume and other interesting programs, includes the following among her January recitals: 5, Chattanooga, Tenn.; 8, Greensboro, N. C.; 12-13, Richmond, Va. The soprano appeared in Baltimore the early part of the month, after which she was eulogized by the critic of the Baltimore Sun as follows: "The performance was distinctive if only for the inclusion of The Women of Yeh, by Bliss, although the Russian and Yiddish songs were given the biggest ovation. The varied costumes worn by Miss Gutman during the performance are not a vital part of her art, but serve to assist the illusion which she creates of being or rather acting the

part. Her rendition of Stravinsky's mystic Song of the Dew was remarkable, and she was appealing in an entirely different manner in the whimsical French songs which formed the second part of the program."

Karolyn Bassett to Make Debut

Karolyn Bassett, composer, whose home is at Briarcliff Manor, N. Y., will make her formal debut as a concert singer at the Hotel Plaza on Saturday, December 27, before an audience which will include members of the Amer-



KAROLYN BASSETT.

ican Association of Lovers of Music, to which association Miss Bassett will donate all the proceeds over actual expenses.

Miss Bassett unites in her personality, beauty, youth and musical talent. Some of her songs have been sung by Anna Case, Florence Macbeth, Blanch DaCosta and other singers.

It is as a singer that Miss Bassett is now making her New York debut. She is a coloratura soprano and will sing at her debut such compositions as the Bell Song from Lakme, the Swiss Echo Song by Eckert, and David's Charmant Oiseau. Miss Bassett will also sing several of her own songs, including Take Joy Home, The Whippoorwill and A Child's Night Song.

At Briarcliff Lodge, Carnegie Hall, the Coconut Grove, Palm Beach, St. Augustine's, Fla., and in her old home town

of Derby, Conn., Miss Bassett has sung on numerous occasions as a guest artist, but the Plaza concert will be her first formal public appearance as a concert singer. Ernest Wagner will accompany her.

Miss Bassett studied abroad under Theodor Holland and Vera Maurina and here under Bryceson Treharne and Clara and Grace Carroll. She has a large repertoire of French, Italian and German arias. In appearance Miss Bassett is petite, with an alluring smile that emphasizes the optimism which is her creed of life.

Goldman at Colony Theater

Edwin Franko Goldman will be conductor of the orchestra at B. S. Moss' Colony Theater, Fifty-third street and Broadway, when that new \$2,000,000 motion picture playhouse opens on Christmas Day with Douglas Fairbanks in The Thief of Bagdad at popular prices.

This engagement will mark Mr. Goldman's first venture in this type of endeavor. As director of the Goldman Band, organized by him several years ago, and as a composer of marches and lighter music, he has won wide recognition. During each summer season, the Goldman Band gives a season of sixty concerts in Central Park as a gift to the music lovers of the city from Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim. Last summer the attendance broke previous records, more than 2,000,000 people attending the concerts throughout the summer, according to Mr. Goldman's estimate.

At the Colony Theater, Mr. Goldman will direct an orchestra of fifty musicians chosen from the leading symphony orchestras. A new and unnamed march has been composed by him for the occasion and the patrons of the Colony Theater, during the opening week, will be invited to submit a name by which the composition will hereafter be known.

Carmela Ponselle, mezzo-soprano, has been engaged for the opening program, and will sing the Waltz Song from La Bohème and Ave Maria, by Gounod.

Utica Press Praises Annie Davies-Wynne

Annie Davies-Wynne, contralto, sang in Utica, N. Y., recently before a large audience which applauded her enthusiastically. In commenting on the concert the Utica Press stated that Mme. Wynne was in excellent voice, and rendered a choice selection of songs in a manner which bespoke an accomplished artist.

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OPINIONS OF THE PRESS**Sylvia Lent**

The Passaic, N. J., News printed the following article recently about Sylvia Lent, violinist:

Sylvia Lent received a veritable ovation when she appeared with the State Symphony Orchestra. . . . Miss Lent played with the orchestra Bruch's concerto in G minor, op. 26, No. 1, which she rendered with the same orchestra at its historic concert in Passaic on March 3 last. She played magnificently, and at the close of the first movement she received a veritable storm of applause from the huge audience, which was repeated at the close. . . .

When Sylvia Lent appeared to play the Bruch concerto she gave the impression of verdant youth and simplicity; her performance, however, had remarkable force and vitality. Her tone is broad and full, nearly always of beautiful texture, and she showed in the fast passages that she had her technique at her fingers' ends. It was this blending of mature execution with the unspoiled outlook of a child artist that proved the attraction of her playing. The audience applauded her vehemently after every movement and gave her an ovation at the end. The support of the orchestra was all that could be desired.—New York Times.

Other comments were these:

Sylvia Lent as soloist brought to the Bruch violin concerto her usual agreeable tone and charm of interpretation.—New York World.

Her tone was full, firm and marked by a legato of fine quality. She understood her subject and had no difficulty in publishing with authority a sound and musical rendering.—New York Sun.

Miss Lent performed in a style distinguished by uncommon breadth and elasticity, a beautiful tone and technical assurance. Moreover, she skillfully avoided sentimentalizing this much-sung music.—New York Telegram and Mail.

This young artist played exceedingly well. She has a good grasp of the concerto and delivers her message with nice tone and in an ingratiating playing manner.—New York Evening World.

Cecil Arden

When Cecil Arden appeared in El Paso on November 3, the Times commented in part as follows:

A charming evening's entertainment was provided by Cecil Arden in her concert, the second of the Woman's Club "Pop" concert series, at Liberty Hall last night. The audience was large and received all the selections in a most cordial manner and the singer was generous with encores. Miss Arden is quite pleasing to the eye, she is sweet, demurely gracious and quite charming. She is blonde and her costume was covered with shimmering golden beads, to which was added a little pep by two tulle trains, one from each shoulder, of tan, orange and flame colored net. Her voice is quite pleasing. Her personality and temperament were especially suited to the gentle melancholy of the Brahms and Schubert numbers.

Frederic Dixon

The Omaha Evening World-Herald of October 23 commented as follows on the playing of Frederic Dixon:

Frederic Dixon, former Blair (Neb.) boy, who has become a talented pianist, captivated a large and enthusiastic audience Wednesday afternoon at the Y. W. C. A., where he was presented in recital by the music department of the Omaha Woman's Club. Mr. Dixon's technique,

certain memory work, and brilliancy of execution amazed his audience, which refused to depart when the program ended.

The club women have never achieved a greater musical success, and we only wish that Mr. Dixon had been presented before an evening audience, at a much larger hall," said Mrs. Florence Basler Palmer, leader of the department.

Edward MacDowell's Sonata in four movements, gave opportunity for many delightful passages, while his encore, waltz in A sharp, by Chopin, proved most satisfying. Numbers from Godowsky, Ravel and Albeniz rounded out an excellent program.

The audience took particular interest in the young pianist, not only because of his hailing from Nebraska, but also in their belief that ambitious young American pianists should be given encouragement and recognition. Mr. Dixon will always find a welcome in Omaha.

Renée Chemet

Renée Chemet opened her season's tour in Burlington, Vt., where she gave a violin recital under the local auspices of Arthur W. Dow. It was another of Mme. Chemet's brilliant successes. The Free Press of Burlington said:

She emphasizes to full extent the splendid attributes that have made her famous. Poise, penetration and power distinguish her. A mellow tone of notable breadth and volume and brilliance in technique, and her fine perception and imagination revealed in full measure the beauty, ardors and significance of the music.

Mary Mellish

The following appeared in the Lowell Sun following Mary Mellish's recent appearance in recital in the Massachusetts city:

Mary Mellish gave a most enjoyable recital and was royally welcomed by the large audience which turned out to greet her. The singer's interpretation of old French, English and Irish songs was artistically given, while French songs were beautifully rendered.

Marie Sundelius

Marie Sundelius' recent recital in Lexington, Ky., brought the following comment from The Lexington Herald:

It was one of the most artistic concerts ever given in Lexington. Marie Sundelius, always a favorite, was in perfect voice. Her artistic rendition of her numbers and her charming personality immediately won her audience. Her voice is a lyric soprano, of pure silvery tone, which she uses as only an artist can. Her French group was beautifully delivered. Her English group was much enjoyed, and her encores were a delight.

Yolanda Mero

According to The Providence Journal, Yolanda Mero's recent appearance in the Rhode Island City, as soloist with the New York Philharmonic Orchestra, was a great success.

Mme. Mero played the Tchaikowsky concerto with fire and temperament which former appearances have made familiar to her many friends here. She played with the abandon and technical resourcefulness that have made her a favorite. Mme. Mero is a player who combines the gifts of feminine grace and delicacy of style with the strength and virility of male artists. She was recalled many times.

Hempel in Scotland

Frieda Hempel recently sang for the first time in Scotland, repeating her triumphs in England and in Ireland. Both Edinburgh and Dundee heard the prima donna as Jenny Lind. Between dates, she ran down to London for an extra Sunday afternoon concert in the Royal Albert Hall—her sixth appearance in as many weeks—and gave the capacity audience a chance to hear and see her as Hempel, herself. Miss Hempel closed her tour of thirty concerts in the British Isles on December 16. She will spend the Christmas holidays in St. Moritz, and sails for home on January 6, beginning her concert tour here two days after her arrival.

Margaret Weaver Resigns

For a number of years Margaret Weaver has been the popular contralto at the Marble Collegiate Church on Fifth Avenue. Consequently, when she resigned from the position recently it was the cause for genuine and general regret among the large number of people who had so often admired and enjoyed her singing there. The reason, however, has been disclosed. On August 26 Miss Weaver was married to David Copland Reid. They sailed immediately for Europe and spent the ensuing two-and-a-half months

traveling through the various countries. They returned in November and are living in New York.

Although Miss Weaver has resigned her church position (and she has had urgent requests to resume it), she has many numerous engagements which she expects to fill this winter.

Berumen to Play New Works

Ernesto Berumen, New York pianist and teacher, has added several new works to his repertory, which the young artist expects to perform at his forthcoming Aeolian Hall recital on February 1. Among other things, Mr. Berumen will play a Scriabin sonata and two Liszt numbers in the Siloti edition, also works by Alpheraky, Liapounoff, Albeniz, Cyril Scott and Griffes. Mr. Berumen always gives unusual programs, and his recitals at Aeolian Hall are awaited with keen interest by music lovers and general public.

Errolle Sings for President

Ralph Errolle, tenor of the Metropolitan Opera, sang for President and Mrs. Coolidge at the White House on December 18. He will sing at the opening of the new Masonic Temple in New York on December 28.

Kindler Orchestra Date Changed

The date of Hans Kindler's appearances as soloist with the Chicago Symphony Orchestra in Chicago which were originally announced for February 27 and 28 have been changed to March 6 and 7.

Dadmun for Providence

Royal Dadmun, baritone, will sing in Providence, R. I., on December 28.

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The Main Line School of Music at Ardmore, Pa., was chartered under the State laws of Pennsylvania in September.



THE MAIN LINE SCHOOL OF MUSIC.

ber of this year, with the following officers: Adolph Vogel, managing-director; Mrs. Richard J. Hamilton and Augustus J. Loos, vice-presidents; Adolph Vogel, treasurer; Dorothy Parry, secretary; Mrs. Gideon Borick, Mrs. Richard Gummere, Mrs. John Joyce, Jr., Mrs. Howard Longstreth, Augustus J. Loos, Mrs. H. Wilson Moorhouse, Mrs. Sydney Poole, Charles S. Powell, Mrs. George Strawbridge, Mrs. John Taylor and J. Barton Townsend, directors.

The catalogue issued by this school contains the following foreword: "Musical instruction leading to a concert career and musical instruction for the single purpose of self enjoyment and the enrichment of the home are identical in one respect—thoroughness. Neither can succeed without it. Thus, the directors of the school, even though realizing that perhaps but a very few pupils enroll for the purpose of developing musical careers for themselves, are nevertheless insistent that thoroughness be the keynote of all instruction given at the school. Thoroughness does not imply professionalism. It is essential to the proper development of amateur musical ability, especially with those who are just beginning their study of music. For that reason it has been

made the basis of all instruction, of all courses, of all policies, at the Main Line School of Music."

Every branch of music is taught at the school. There are twelve members on the faculty, and two pianists have been added since the founding of the school, William Tumbelston and Margaret Squire. Florence Leonard is head of the piano department. Louisa Hopkins is head of the music language department, and Charlotte Pennypacker has classes in the progressive series courses. Informal recital hours are held every four weeks, whereby all pupils come and play for others, receiving instructive criticism from Miss Leonard.

The school also is giving a series of concerts for the students and their friends at the Woman's Club Building in Ardmore, at which outside talent takes part. The first of these events was scheduled for December 5, when the program was presented by the Schmidt String Quartet. A chamber music concert is planned for early January by members of the faculty.

With the growth of the school and the continued interest already shown by the public of the Main Line, Adolph Vogel, the managing director, has many ideas in mind for the advancement and interest of the best in music, for the students and the music loving public in general.

The Main Line suburbs now have an excellent orchestra of fifty pieces, and owing to the work of this organization and the Main Line School of Music great strides have been made within the past two years in bringing good musical things to the public. And that it is being appreciated is evident, judging by an attendance of 2,000 people at a recent concert by the Main Line Orchestra and also by the splendid enrollment at the Main Line School of Music.

Patton's Range Commented on in Hamilton

Fred Patton is a bass who can sing Celeste Aida in the original key! He did it on a wager and won. So it is no wonder that such a really phenomenal range is always commented on wherever he sings. After he sang Mendelssohn's difficult St. Paul recently with the Hamilton, Ont., Mendelssohn Choir, the Hamilton Herald wrote: "Fred Patton was well worth hearing. His enunciation was exceptional and his tone quality beautiful. While he had no difficulty in reaching the lowest notes of the composition, his range was such that he took even his highest notes with apparent ease."

Gerhardt's Chicago Recital

Elena Gerhardt will give a recital in Chicago on January 6, and will also be heard in Pittsburgh, Pa., on January 8.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

MORGAN KINGSTON

"Can you tell me anything about Morgan Kingston, the British tenor? I would be very pleased to hear through your columns of his rank in the musical world."

You probably know that Morgan Kingston is with the Metropolitan Opera Company. Last summer he went to England, and on June 25 made a most successful debut at the Royal Opera, Covent Garden, London. He is announced to appear in New York this winter.

JAMES A. BLAND

"The Reference Section of the New York State Library has been asked for information regarding James A. Bland, composer of the song, Carry Me Back to Ole Virginia. After much research we have been unable to find any material concerning him, and as a last resort we write you asking if you can give us any information. Anything you may be able to do for us will be greatly appreciated."

It has been impossible for us to obtain information about James A. Bland, but if any readers of the Information Bureau can send us data it will be appreciated.

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SOAP	Words by Burgess Johnson	.30
WHEN I AIN'T GOT YOU	Words by Martha Clark	.50
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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE FIRST SUNDAY SYMPHONIC SOCIETY PROGRAM

The first concert of the second season of the Sunday Symphonic Society was offered last Sunday at the George M. Cohan Theater, beginning at 12:15. The orchestra was not only large but also of particularly fine quality, and promises to prove a big factor in the city's musical attractions. The address was given by the Rev. John Haines Holmes, who spoke for fifteen minutes. The soloist was Frances Newsom, soprano. The contributions by the orchestra included Les Abencerrages (Cherubini), Symphony No. 4, D minor (Schumann) and the Capriccio Espagnol (Rimsky-Korsakoff). Mr. Zuro handled his men in a musicianly way and achieved many fine effects which were instantly recognized by the audience. The second concert will take place on January 4, with Gdal Salesski, cellist, as the soloist.

THE CAPITOL

A favorite musical program was offered at the Capitol last week, the always welcome Mikado, reduced to a splendid entertainment of about forty minutes. As usual, the costuming and brilliant colors of the scenery made an effective impression. The cast remained practically the same as when heard last time, the principals being Frank Moulan, James Parker Coombs, Gladys Rice, Marjorie Harcum and Florence Mulholland, together with the entire ensemble, with the Capitol Symphony Orchestra, under the direction of David Mendoza, playing the familiar music, perhaps the most popular of all the Gilbert and Sullivan operas. Besides accompanying the opera the orchestra contributed The Poet and Peasant overture.

The picture, entitled The Snob, had many things to recommend it, first of all the excellent work of Norma Shearer, who was more beautiful than the last time she was seen by the writer and she has developed tremendously in her art. If she continues and is given the correct material, there is no reason why she can not easily take first place among the screen stars of today for beauty and intelligence in acting. Her support was Conrad Nagel, always fine in whatever he does. There was some really beautiful photography, but the story was only fair and terribly overdrawn in spots, though it did not hamper the work of Miss Shearer in the least. The organ accompaniment to the film was particularly good and many times overshadowed an unimportant incident in the film by the sharp contrast. In its entirety it was a very good program.

THE RIVOLI

Jacques Offenbach's Orpheus in the Lower World was chosen for the overture at the Rivoli last week, and under the alternate baton of Irvin Talbot and Emanuel Baer the many beauties of the score, with its various contrasting moods, were well brought out by the orchestra. The violin cadenza was played with skill by Michael Rosenker. The overture was followed by the Rivoli Pictorial, news of the day especially edited for this theater.

As an introduction to the feature picture, Tongues of Flame, Miriam Lax, soprano, and August Werner, baritone, sang Fred Logan's popular Pale Moon. An Indian setting was furnished. The singers were in costume, and a wig-wam and brilliant starry background added to the effectiveness of the whole.

The action for the feature picture, in which Thomas Meighan is starred as Henry Harrington, takes place in Edgewater, a small city situated near Shell Point, an Indian reservation. The plot revolves around the ownership of the land on which Edgewater was built up, a contest to decide whether it belongs to the Indians or to the millionaire Boland. In the development of the plot there are some war pictures, a fire which threatens to destroy the whole of Edgewater, etc. Other numbers on the program were a dance divertissement charmingly executed by Lorelei Kendler, Zena Larina and Marguerite Low, and a comedy entitled Crushed.

THE RIALTO

Particularly interesting to musicians and music lovers was the presentation at the Rialto last week of one of the Famous Music Master Series with accompaniment by the Rialto Orchestra under Willy Stahl's direction. This one was a James A. Fitzpatrick presentation of Ludwig van Beethoven and some realistic scenes were shown of the celebrated composer's life.

Following came, as the prologue to the feature picture, the Rialto Ensemble and the National Male Quartet. In costumes of the ranchers, the men gave numerous songs which were hugely enjoyed by the large audiences. The picture was North of 36, a stirring adaptation of Emerson Hough's popular novel, and offering a star cast.

Another of those amusing and thoroughly delightful Aesop Fables, The Mysteries of Chinatown, completed the program.

THE MARK STRAND

The programs presented at the Mark Strand Theater invariably offer much of interest. For that of last week the orchestra headed the list with Liszt's First Hungarian rhapsody, conducted by Carl Edouarde. The group of divertissements which followed the excellent orchestral rendition included an operatic duet sung by Kitty McLaughlin, soprano, and Edward Albano, baritone, both of whom are familiar artists, at this theater; a picturesque dance

number entitled Dresden Statuettes; a violin selection played with skill by Madeleine MacGuigan, and a well given interpretation of I Pitched My Lonely Caravan, by Everett Clark, tenor. A different setting was furnished for each number, the costumes were appropriate and the rendition in each case was artistic. The musical portion of the program also included Tintypes, which was so well received when presented previously by the Mark Strand Male Quartet that it was repeated by request last week.

The feature picture was Inez from Hollywood, a very entertaining photoplay and one which evidently seeks to rectify the impression as to the so-called "wickedness" of movie stars, bringing out that much of their "wickedness" lies mainly in the imagination of press agents.

Another interesting motion picture was a novelty, The Phantom Ballet, showing among other things dual and triplicate photography, multiple images in action and reversed multiple images.

Maurice Aronson and Vera Kaplun Aronson in Demand

An exceedingly interesting artist-couple are the Chicago artists, Maurice and Vera Kaplun Aronson, the former an internationally known pianist pedagogue and the latter a concert pianist of highest attainments, favorably known in Europe and America.

Besides teaching a large class of advanced piano students at the Chicago Musical College, Maurice Aronson



F. de Gneidre photo

VERA KAPLUN ARONSON.

finds time for other activities, such as writing, editing, etc., and has just been engaged as one of the staff editors of Schlesinger's publishing house, of Berlin, to resume the editing of a library of classical and romantic piano compositions. His services have also been retained to prepare some selected Brahms compositions for the same firm.

Mrs. Aronson is just entering upon a five years' contract with the firm of Wilcox and White, of Meriden, Conn., to record her playing exclusively upon the Artrio-Angelus, and will visit the laboratory of that firm in the near future for that purpose.

A highly successful engagement was recently filled by Vera Kaplun Aronson in the Lyon and Healy Artists' Series. The attendance at these recitals was unusually large, and there was much sincere admiration and enthusiasm for the artistic offerings of this talented pianist.

Lawrence Schaufler in Recital

Lawrence Schaufler, pianist, and George Porter Smith, violinist, gave a recital at the Garden City Hotel on November 30. Mr. Schaufler played numbers by Chopin, the Brahms' rhapsody in G minor and the Schulz-Evler Concert Arabesques on the Beautiful Blue Danube Waltz. He was warmly received.

Mr. Smith was heard in the Cottenet Chanson Meditation and two Dvorak-Kreisler numbers, both artists uniting in the Cesare Franck sonata in A major for piano and violin. Commenting in part upon the playing of Mr. Schaufler, the Hempstead Sentinel said: "Mr. Schaufler's Chopin group ended with the Polonaise, op. 53, which, regarded as sheer technic, was played with mastery and dynamic vigor, but also with great beauty of tone and proportion. After playing a Chopin nocturne as an encore, the Schulz-Evler arrangement of Strauss' Elue Danube Waltz filled the delighted audience with enthusiasm and admiration of the pianist. Mr. Schaufler, who has already won laurels abroad, will give his first New York recital Thursday afternoon, January 15, at Aeolian Hall."

West End Choral Club Concert

The West End Choral Club, Ernest F. A. Place president, and Martin W. Bowman director, gave a Christmas concert at the Hotel Astor on December 18. The chorus sang with charm some Christmas carols and with excellent effect the Hallelujah chorus from The Messiah, besides several other choruses. Assisting artists were Esther Nelson, whose beautiful soprano voice and style completely won her hearers; Olive M. Sibley, who delighted with her contralto solos, and Phyllis Krauter, who was engaged in several cello numbers. Florence M. Winselman and Leanne Krauter were the accompanists. Dancing followed the program.

Yolanda Mero to Give Recital

Yolanda Mero is making up for the fact that she gave no New York recital last season by giving two this season, the first of which is scheduled to take place at Aeolian Hall

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on Monday afternoon, January 5, the second being listed to take place on March 16. Last season she was heard as soloist with the Philharmonic Orchestra and this season she will again be heard with that organization on March 4. A Chopin-Liszt program will be given by the pianist for her first recital.

Leginska's Many Dates

New York will have ample opportunity to hear Ethel Leginska this season as she is making six local appearances. She played recently at the Bagby Morning Musicale at the Waldorf-Astoria and at the People's Symphony concert on December 20 in a joint sonata recital with Hans Kindler. She will conduct the New York Symphony Orchestra at Carnegie Hall on January 9, and be heard in recital at Carnegie Hall on January 26 and at the Metropolitan Opera House Sunday concert on December 28. She will also be heard at the Metropolitan Opera House on December 30 at the S. I. C. P. benefit.

Incidentally, besides appearing at the Waldorf-Astoria on the morning of the fifteenth, she gave a recital at the Academy of Music in Philadelphia the evening of the same day.

December 10, Leginska appeared in Schenectady, N. Y., and two days later in Forest Hills, L. I. She is also booked as soloist with the Boston Symphony Orchestra in Fall River, Mass.

A program containing various numbers which Leginska conducted at some of her European appearances as orchestral conductor in Munich with Konzertverein Orchestra on October 7 and 13, with the Conservatoire Orchestra in Paris on October 27, with the London Symphony Orchestra in London on November 5, and with the Berlin Philharmonic Orchestra in Berlin on November 16, will be given by her when she conducts the New York Symphony Orchestra at Carnegie Hall on January 9. Among other innovations is one which is really not an innovation but a long buried precedent. Leginska will play the Bach F minor concerto for piano with orchestra and will conduct from the piano as was the custom when the work was written. Comment on this method in the European papers was very much divided. However, the general consensus of opinion seemed to be that, while this method contains many interesting features and is well adapted to Leginska's personality, it is not likely to supplant the now universal custom.

Inez Barbour in Louisville, Ky.

Inez Barbour has been engaged for a performance of Henry Hadley's Ode to Music in Louisville, Ky. She will also sing with the Syracuse Symphony on March 7 in Syracuse, N. Y. Her annual song recital, an event to which many have learned to look forward, will take place on January 16.

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Somerville, N. J., Jan. 8.
BRAD, MAGDELEINE:
Montclair, N. J., Jan. 6.
BRETON, RUTH:
Providence, R. I., Dec. 28.
BURMEISTER, ANNA:
Chicago, Ill., Dec. 28.
CASE, ANNA:
Utica, N. Y., Dec. 29.
CROOKS, RICHARD:
Detroit, Mich., Dec. 28.
CUTBERT, FRANK:
Pittsburgh, Pa., Dec. 30.
CUTBERT, FRANK:
Worcester, Mass., Dec. 30.
DADMUN, ROYAL:
Providence, R. I., Dec. 28.
DENISHAWN DANCERS:
Santa Barbara, Cal., Dec. 29.
Los Angeles, Cal., Dec. 31.
Jan. 7.
Tucson, Ariz., Jan. 8.
DIAZ, RAFAEL:
Utica, N. Y., Dec. 29.
DUX, CLAIRE:
Richmond, Va., Jan. 6.
FLESC, CARL:
Philadelphia, Pa., Jan. 8.
FLONZALEY QUARTET:
Greenwich, Conn., Dec. 28.
Philadelphia, Pa., Jan. 4.
Washington, D. C., Jan. 5.
Toronto, Can., Jan. 7.
GANGE, FRASER:
Minneapolis, Minn., Dec. 25.
26.
GERHARDT, ELENA:
Chicago, Ill., Jan. 6.
Pittsburgh, Pa., Jan. 8.
GIANNINI, DUSOLINA:
Buffalo, N. Y., Jan. 5.

GUTMAN, ELIZABETH:
Lancaster, Pa., Dec. 27.
Chattanooga, Tenn., Jan. 5.
Greensboro, N. C., Jan. 8.
HAGAR, EMILY STOKES:
Atlantic City, N. J., Jan. 8.
HOMER, LOUISE:
Fall River, Mass., Dec. 30.
Springfield, Mass., Jan. 1.
HYDE, ORA:
Minneapolis, Minn., Dec. 28.
IVOGUN, MARIA:
Chicago, Ill., Dec. 30.
LANDOWSKA, WANDA:
Philadelphia, Pa., Dec. 26, 27.
29.
Lancaster, Pa., Jan. 5.
LEGINSKA, ETHEL:
Boston, Mass., Dec. 28.
LUCCHESI, JOSEPHINE:
Minneapolis, Minn., Dec. 25.
27.
Winnipeg, Can., Dec. 29-Jan. 3.
Edmonton, Can., Jan. 5-7.
Calgary, Can., Jan. 8.
MACMILLEN, FRANCIS:
Jackson, Tenn., Jan. 3.
MAIER and PATTISON:
Danbury, Conn., Jan. 3.
Reading, Pa., Jan. 6.
Cumberland, Md., Jan. 7.
MATZENAUER, MARGARET:
Wilkes-Barre, Pa., Jan. 5.
McCORMACK, JOHN:
Brooklyn, N. Y., Dec. 29.
McKINLEY, MABEL:
Rochester, N. Y., Dec. 25-27.
Troy, N. Y., Dec. 29-31.
Amsterdam, N. Y., Jan. 1-3.
MURPHY, LAMBERT:
Providence, R. I., Dec. 28.
NORTHROP, MARGARET:
Schenectady, N. Y., Jan. 6.

NOVAES, GUIOMAR:
Omaha, Neb., Jan. 4.
Kansas City, Mo., Jan. 6.
PATTON, FRED:
Detroit, Mich., Dec. 27.
RODGERS, RUTH:
Providence, R. I., Dec. 28.
RUSSIAN CHOIR:
Providence, R. I., Jan. 4.
New London, Conn., Jan. 7.
Stamford, Conn., Jan. 8.
SALMOND, FELIX:
Hagerstown, Md., Jan. 5.
Wellesley, Mass., Jan. 8.
STANLEY, HELEN:
Philadelphia, Pa., Jan. 8.

STIRES, LOUISE HOMER:
Fall River, Mass., Dec. 30.
Springfield, Mass., Jan. 1.
THOMAS, JOHN CHARLES:
Montclair, N. J., Jan. 6.
VAN DER VEER, NEVADA:
Somerville, N. J., Jan. 8.
VON DOHNANYI:
Detroit, Mich., Jan. 8.
WHITEMAN AND ORCHES-
TRA:
Baltimore, Md., Jan. 1.
Washington, D. C., Jan. 2.
Richmond, Va., Jan. 3.
Norfolk, Va., Jan. 3.
Lynchburg, Va., Jan. 6.
Greensboro, N. C., Jan. 7.
Raleigh, N. C., Jan. 8.

Easton in Rosenkavalier

After the recent performance of Strauss' Rosenkavalier at the Metropolitan Opera House, Olin Downes wrote in the New York Times of Florence Easton's impersonation of the Princess: "Easton not only sang admirably, but her interpretation had the charm, the sentimentalism and the rather bitter wisdom of Hoffmannsthal's character. She makes much not only of her scenes with Octavian, but the soliloquy as the curtain of the first act falls."

Glee Club Sings Josten Work

Werner Josten's Hymns to the Queen of Parady (words traditional A. D. 1300) for four part chorus of women's voices with alto solo, organ and string orchestra, was given by the Smith College Glee Club at its concert on December 6. This work is published by G. Schirmer, Inc.

Qualie Artist in Successful Debut

Laura Stroud, an artist from the New York studios of Elizabeth Quaile, made a successful debut in piano recital at Aeolian Hall on December 10. Miss Stroud also has been well received in recital abroad, but her musical education was obtained in this country.

Agnes Brennan Pupils' Recital

On December 20, pupils of Agnes Brennan, New York pianist and teacher, were heard in a recital at Miss Brennan's Riverside Drive studio. Those participating were John Downs, Gertrude Kern, Carrie Jones Reed, Miriam Odene, Kathleen Dooley, Flora Moran, Anthony Salvi, Elizabeth Marko, Alice Levins, Margaret Reilly, Cathleen Baxter, Helen Kremelberg and Norma Gradstein. An interesting program had been prepared, with numbers by Bach, Beethoven, Schumann, Chopin, Liszt, MacDowell, Palmgren and others. Many admirable qualities of musicianship were evidenced in the playing of the young people. These studio recitals, which are held frequently, are proving of real benefit to the students.

Harold Flammer Starts West

Harold Flammer, New York publisher, has started upon a long trip to the Pacific Coast. He will represent, as well as his own catalogue, the publications of R. L. Huntzinger, Inc. This cooperation between Mr. Huntzinger and Mr. Flammer has been under contemplation for some time and now has come to a practical solution.

After invading Pennsylvania Mr. Flammer will travel west through Ohio, Kentucky and Texas to California, thence up the coast to Seattle, and return via Salt Lake City, Denver, Kansas City, the twin cities and Chicago.

Both Mr. Flammer and Mr. Huntzinger are optimistic as to a big spring campaign.

Witherspoon Hall Recital Enjoyed

A large audience gathered in Witherspoon Hall, Philadelphia, to hear the concert given by Inga Julieva, Norwegian lyric coloratura soprano; Henri Scott, basso; Sasha Jacobinoff, violinist, and Henry Gurney, tenor. A varied program was presented and all four artists were so well received that encores were demanded. Mary Miller Mount furnished musically accompaniments for each of the soloists.

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Witherow

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Thwing

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In Song Recital, Philadelphia

Throughout a varied program these gifted young singers sang with a great deal of artistry and were greeted with prolonged applause. Miss Reiter used her lovely voice in a fine manner, singing difficult trills and cadenzas with apparent ease and in a clear, bell-like tone. Miss Witherow's charming personality and sweet voice won her much applause. Miss Thwing displayed a rich, deep contralto voice to good advantage. Adelaide Mawha has a very powerful dramatic voice of wide range.—The Bulletin, December 2, 1924.

Four Fine Singers in Noteworthy Program

The quartet gave undoubted pleasure, not only through the generally good work demonstrated, but the utter absence of anything approaching the usual amateur recital. All the young aspirants for vocal distinction exhibited the poise of professionals and sang with a freedom, and one might say, joyousness quite refreshing and enjoyable. Operatic arias, coloratura flights, duos from opera and oratorio and dramatic depths were presented with equal facility showing versatility and a wide acquaintance with good, interesting music.—The Record, December 2, 1924.

Miss Witherow has a splendid voice and revealed real dramatic feeling. Miss Reiter has a true coloratura voice and a great deal of brilliant technic. Mrs. Mawha showed a voice of decidedly mezzo color and register and appeared to good advantage. Miss Thwing gave one of the most artistic performances of the program, perfection of her French and beautifully clear enunciation. William Thunder accompanied with taste and sympathy.—The Ledger, December 2, 1924.

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Fine Artist. Send full particulars, photo, copy of press notices to "B. G." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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WANTED: Vocalist (good appearance), for spring tour with Star Artist, just arrived. Address "W. V." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, DECEMBER 25
Oratorio Society of New York, evening.....Carnegie Hall
Pavlowa and Ballet Russe, afternoon and evening.....Manhattan Opera House

FRIDAY, DECEMBER 26
Thomas Wilfred, clavilux recital, evening.....Aeolian Hall
Pavlowa and Ballet Russe, evening.....Manhattan Opera House

SATURDAY, DECEMBER 27
Symphony Concert for Young People, afternoon.....Carnegie Hall
Oratorio Society of New York, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
André Felah and Richard Singer, evening.....Aeolian Hall
Pavlowa and Ballet Russe, afternoon and evening.....Manhattan Opera House

SUNDAY, DECEMBER 28
Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Inga Orner and Giuseppe Lombardo, evening.....Aeolian Hall
Jascha Heifetz, violin recital, afternoon.....Manhattan Opera House

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MONDAY, DECEMBER 29
Sasha Calbertson, violin recital, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall

TUESDAY, DECEMBER 30
Schola Cantorum, evening.....Carnegie Hall
Moszkowski Testimonial Concert, afternoon.....Metropolitan Opera House
Piano Festival (nineteen pianists), evening.....Metropolitan Opera House

WEDNESDAY, DECEMBER 31
Philharmonic Orchestra, evening.....Carnegie Hall

THURSDAY, JANUARY 1
Symphony Society of New York, afternoon.....Carnegie Hall
Boston Symphony Orchestra, evening.....Carnegie Hall

FRIDAY, JANUARY 2
Symphony Society of New York, evening.....Carnegie Hall
Alton Jones, piano recital, evening.....Aeolian Hall

SATURDAY, JANUARY 3
Boston Symphony Orchestra, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Myra Hess, piano recital, afternoon.....Aeolian Hall
Minnie Polin, piano recital, evening.....Aeolian Hall
Cornell University Musical Clubs, evening.....Town Hall

SUNDAY, JANUARY 4
Moriz Rosenthal, piano recital, afternoon.....Carnegie Hall
John McCormack song recital evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Three-piano recital, evening.....Aeolian Hall
Illuminato Miserandino, violin recital, afternoon.....Town Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, JANUARY 5
Percy Grainger, piano recital, evening.....Carnegie Hall
Yolanda Mero, piano recital, afternoon.....Aeolian Hall
Claire Dux, song recital, evening.....Aeolian Hall

TUESDAY, JANUARY 6
Philadelphia Orchestra, evening.....Carnegie Hall
Gustavo Carranza, piano recital, afternoon.....Aeolian Hall
Ethel Grow, song recital, evening.....Aeolian Hall
Marguerite D'Alvarez, song recital, evening.....Town Hall

WEDNESDAY, JANUARY 7
Banks Glee Club, evening.....Carnegie Hall
Ellen Ballon, piano recital, afternoon.....Aeolian Hall
Lea Epstein, violin recital, evening.....Aeolian Hall

Blochs at Open Forum

On December 14, a program of works by Stravinsky, Ruggles, Cowell and Scriabin was rendered by Alexander Bloch, violin; Henry Cowell, composer-pianist, and Mrs. Alexander Bloch, piano.

Mrs. Bloch played two preludes, op. 71 and 74, by Scriabin, also excerpts from Stravinsky's *Le Sacre de Printemps* arranged for two pianos, in which she was assisted by Rex Tillson. Mr. Bloch played Ruggles' *Men and Angels* in an arrangement for five violins and cello, being assisted by four of his pupils and Charles McBride, cello.

Rose Florence Choral Ensemble Heard

The Rose Florence Choral Ensemble gave an enjoyable program for the Century Club of California at Mme. Florence's studio in San Francisco on December 10. Besides the choral selections there were solos by Irene Carroll, Regina la Rue, Ira D. Morgan, Reva Thomas Ker, Martha Jalava, Emily Beal, and piano selections by Norma MacPherson.

Lucchese Inspires Poets

This is the thirteenth poem that has been written in homage of Josephine Lucchese's art. It appeared recently in the Philadelphia Evening Star, and it was written by one of its editors who has chosen to use only his initials. The poem proves that the popularity of the "American Nightingale" is as great in Philadelphia as in New York or any other important center of North America where the beautiful and gifted cantatrice has appeared in her short but sensational career.

WHEN LUCCHESE SINGS

(A Tribute)

When Lucchese sings,
To every hearer joy she brings;
Her cadences defined and clear
Are a delight to the practiced ear;
Her roulades rolled without a fear,
Her trills bring summer thrushes near—
When Lucchese sings!

When Lucchese sings,
And to the welkin high notes flings,
The applause is long and loud;
The ground swell reaches to the crowd
Whom the God of Music has avowed
Are with artistic sense endowed—
When Lucchese sings!

When Lucchese sings,
The notes float as from skylark's wings.
A pickaninny's lullaby,
The shrill and eerie anguish cry,
The pang of sweetheart's sad goodbye
That ends in plaintive sob and sigh—
When Lucchese sings!

When Lucchese sings
Romantic warmth in her voice rings;
In truth, her listeners never tire
(Each new facet of a gem admire);
Seraphim in celestial choir
Could no more than this desire—
When Lucchese sings!

C. L.

Louis Bailly to Appear as Soloist

Louis Bailly, well known in this country as the former viola player of the Flonzaley Quartet, has returned to America after a summer of study spent in France, and is preparing to embark on his American career as a viola soloist. Before becoming a member of the quartet, Mr. Bailly was widely known in Europe as one of the most remarkable interpreters on his instrument in the present generation and his appearance here in a sonata recital to take place in the spring will be looked forward to with great interest. Besides playing classical works written for the instrument, Mr. Bailly will bring out a modern sonata for the instrument, which he considers a significant addition to viola literature. A few years ago he "created" the viola suite of Ernest Bloch, which won the first Coolidge prize.

Bonci in Masked Ball

There is a strong probability that a special performance of *The Masked Ball* will be given at the Manhattan Opera House before the season ends. Alessandro Bonci, noted tenor, will be seen in the role in which he has won part of his great operatic fame. The request came to him through his manager, Roger de Bruyn, after a number of letters had been written on the subject following Bonci's recent concert at the Manhattan Opera House.

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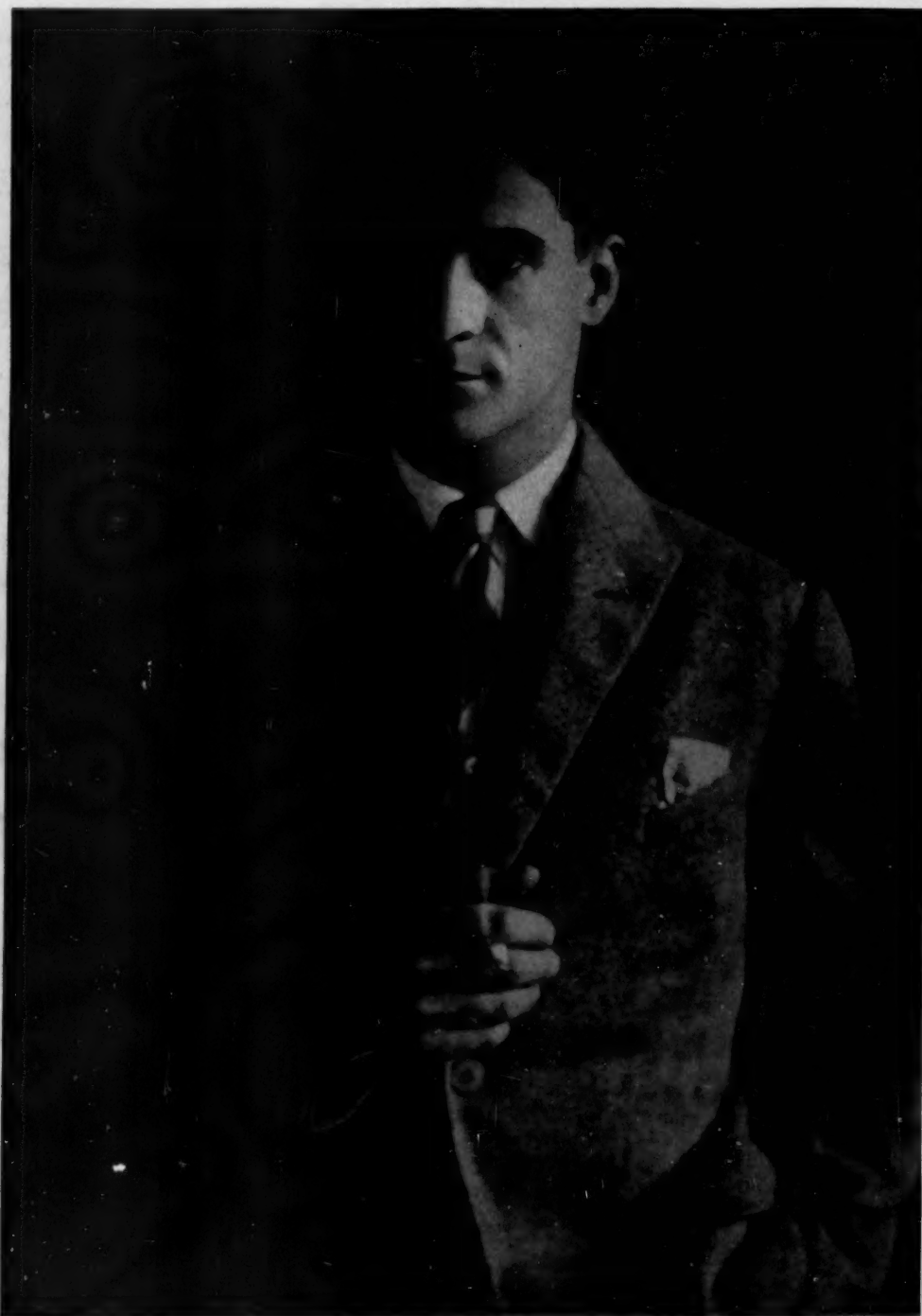
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